THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XIV., No. 342. NEW YORK: SATURDAY, JULY 18, 1885. PRICE TEN CENTS.

MISS STELLA REES.
Leading Juveniles. Disengaged season 1885-86.
Address MIRROR.

MISS HELEN OTTOLENGUI.
Leading Business. Western Lights o' London,
Address Simmonds & Brown.

MISS ADELAIDE THORNTON.
Address this office.

MISS LIZZIE WALDRO.
Juveniles. Address Spies and Smart, 12 Union Square, New York.

MISS JEAN BURNSIDE.
Address N. Y. MIRROR Office.

MISS HELEN FLORENCE.
Address N. Y. MIRROR.

MISS KATE BURLINGAME.
Character or Old Woman. At liberty.
Address 230 West 24th St., N. Y.

MISS ROSE LEE.
Soprano. Address Messrs. Blackware, Dramatic Agents, London England.

MISS SYDNEY COWELL.
Address MIRROR.

MISS MAY STERLING.
Juveniles or Boys.
Address MIRROR.

MISS ADA CAVENDISH.
Address all letters to 8 Bloomsbury Square, W. C., London.

MISS ELSIE MORROW.
Juvenile.
Address NEW YORK MIRROR.

MISS ROSALIE GOODENOUGH.
Soubrettes. At liberty 1884-5.
Address N. Y. MIRROR.

MISS HELEN WINDSOR.
Bartley Campbell's Siberia Company.
Season 1884-85.

MISS LINDA DIETZ.
Specially engaged.
St. James' Theatre, London.

MRS. SOL SMITH.
Disengaged season 1885-86.
Address Actors' Fund, 12 Union Square.

MISS ADA NEILSON.
Leading and Heavies.
On tour in England.

MISS ANNIE L. WALKER.
Juvenile Soprano. Leading.
1084 Fulton Ave., Brooklyn.

MISS FAY TEMPLETON.
Comedienne and Contralto.
Prima Donna Star Opera Company.

MISS AMY LEE.
At Liberty.
Address MIRROR.

MISS ROSE SAKER.
Criterion Theatre.
London, England.

MISS EVA FARMINGTON.
Soubrettes and Ingenues.
Address MIRROR.

MISS MARIE C. BLACKBURN.
Leading Business.
Address MIRROR.

MISS CARRIE E. DANIELS.
Address MIRROR.

MISS LOUISE MULDENER.
At liberty season 1884-85.
Address Simmonds & Brown.

MISS FLORENCE MARRYAT.
Heavy Lead and Character.
America in October.

MISS MARIE TAYLOR.
Juveniles.
Address MIRROR.

MISS ALICE G. SHERWOOD.
Leading Juveniles and Soubrettes.
Address SPIES & SMART, 12 Union Square.

MISS EMMA BUTLER.
Light comedy. With Martin Golden. At liberty after May 1. Address MIRROR.

MISS ANGIE DELMORE.
Juvenile Lady.
Gus Williams' Company.

MISS LAURA LAWRENCE.
Address MIRROR.

MISS EMMA LATHAM.
Address 313 West 22d street, or MIRROR office.

MISS ANNIE WAKEMAN.
Address MIRROR.

MISS ADELAIDE CHERIE.
Address N. Y. MIRROR.

MISS ISABEL JACKSON.
Address NEW YORK MIRROR.

MISS HELEN BANCROFT.
Leading.
Address MIRROR

MISS EMMA LAWSON.
Eccentric Old Woman.
Address MIRROR.

MISS MULHOLLAND.
Prima Opera Bouffe Artiste and Comedienne.
Vokes Family, England.

MISS ANNIE MORROW.
Address MIRROR.

MISS AGNES HERNDON,
Leading.
Address MIRROR.

MISS ESSIE FENTON.
Juveniles. Invites offers Season 1884-85.
Address MIRROR or Agents.

MISS EMILY HEADLAND.
Elocutionist.
Address all communications to MIRROR Office.

MISS MAUD GANNON.
Juvenile.
Address MIRROR.

MISS CAROLINE NATHAN.
Soubrettes.
Address MIRROR.

MISS AMY GORDON.
Prima Donna.
Address 226 West 39th Street, or MIRROR office.

MISS MATHILDE RIENHAULT.
Principal Munich Theatres. Juvenile. English parts. Address this office.

MISS MAMIE B. JOYCE.
Address in care of this Office.

MISS KATE HALL.
Burlesque, light opera or ballad.
Permanent address NEW YORK MIRROR.

MISS EDITH FARR.
Address this office.

MRS. JENNIE FISHER.
Character, Dialect and Singing Old Woman.
Disengaged. Address this office.

MISS NELLIE JONES.
Leading Juvenile and Soubrette. At liberty.
Address 31 Lafayette Place, N. Y.

MISS HATTIE BAKER.
Second Soubrette and Utility. At liberty.
243 Congress street, Portland Me., or this office.

MISS MARGARET MILLER.
Leading Juveniles.
Address Agents.

MISS ROSE CALHOUN.
Soubrette.
Address MIRROR.

MISS ALICE HASTINGS.
Comedy and Singing Business.
Address the Agencies.

MISS CECILIA HERMAN.
Soubrettes.
At liberty. Address MIRROR.

MISS ANNIE DOUGLAS.
Character Business and Old Women.
At liberty. Address care of Agencies.

MISS MAMIE GOLDENSTIEN.
Chorister—Comic Opera. At liberty season 1884-85. Address at MIRROR Office.

MLLE. ADELE CORNALBA.
Star-Premiere Danseuse Assoluta.
Address P. O. Box 1926, or 108 W. 16th Street, N. Y.

MISS HELEN CORLETT.
Soubrettes, Juveniles, Boys or Ingenues.
Address MIRROR.

MISS ADELE PAINE.
Address MIRROR.

MISS JULIA M. MITCHELL.
Eccentric Comedy.
Address this Office.

MISS FLORENCE D. KELLOGG.
Prima Donna Soprano.
Address MIRROR.

MISS MINETTE THOMPSON.
At liberty.
Address Agents, or MIRROR.

MR. SIDNEY R. ELLIS.
Disengaged.
Address care MIRROR.

MR. GEORGE E. POULETT.
Disengaged season 1884-'5.
Opera or drama.

MR. PERCY COOPER.
Tenor,
Address 94 Chandler street, Boston.

MR. FRED. A. J. DUNWICK.
Manager, Treasurer or Advance.
Address Glens Falls, N. Y.; or, care MIRROR.

MR. JOHN J. WILLIAMS.
As the Bad Boy with Atkinson's Peck's Bad Boy Company. Address MIRROR.

MR. LESTER VICTOR.
In the Ranks.
Address Simmonds & Brown.

MR. CHAS. G. CRAIG.
Disengaged after July 1.
Address N. Y. MIRROR.

MR. J. DUKE MURRAY
Business Agent Milton Nobles' Combination.
721 Fulton street, Chicago, Ill.

MR. JAMES STEVENSON.
Stage carpenter. At liberty.
Address N. Y. MIRROR Office.

MR. JOHN W. CROMWELL.
Comedian.
Address N. Y. MIRROR.

MR. EDWARD C. GEORGIE.
Asst. Adv. Agent. At liberty. References furnished. 2838 Market St., St. Louis, Mo.

MR. F. W. ZAULIG.
Musical Director.
231 East Tenth street or MIRROR.

MR. NELSON WHEATCROFT.
Disengaged till August. Re-engaged by Bartley Campbell for next season. Address Simmonds & Brown.

ROLAND REED.

MISS ANNIE D. WARE.
Address Agents, or 348 Sixth avenue, N. Y.

MISS LIZZIE McCALL.
Address Agents or MIRROR.

MISS HELEN A. TRACY.
Address MIRROR.

MISS LEONORA BRAHAM.
Savoy Theatre,
London, England.

MRS. SCOTT-SIDDONS.
Address care of Mr. Lamborn Cock, 9 Conduit street, W. London, England.

MISS RACHEL HOLCOMBE.
Soprano.
Address MIRROR.

MISS ADELE FENTON.
Juveniles Late of principal English Theatres.
Address N. Y. MIRROR.

MISS MAE CLARKE.
Leading Lady with Rhéa.
Season 1884-1885.

MR. AND MRS. W. E. SHERIDAN.
Address for the Summer will be
Schroon Lake, N. Y.

MR. ALFRED B. COLBY.
Address MIRROR.

MR. HARRY FARMER.
Musical Director.
Address this office.

MR. JAMES ARNOLD-MORRIS.
Address MIRROR Office.

MR. FLOYD COOK.
Youths and Minor Roles.
Address 12 Union Square.

MR. W. A. EDWARDS.
Address care NEW YORK MIRROR.

MR. JARVIS STONE,
Juvenile.
Address MIRROR.

MISS BESSIE BYRNE.
Late Starring Tour.
Address 132 East 28th St.

MISS MARIE VANONI.
Europe for the Summer.
Address care of J. Frame, 216 E 70th Street, N. Y.

MR. GEORGE W. PENDERGASTE.
Walking Gentleman.
Address MIRROR Office.

MESSRS. HYDE AND BEHMAN.
Proprietors and Managers,
Hyde and Behman's Theatre, Brooklyn, N. Y.

MR. WILLIAM GILL.
Dramatic Author.
Address MIRROR.

MR. J. M. LARKIN.
First and Character Old Men.
Address MIRROR.

MR. HENRY H. HALFORD.
Heavies.
Address MIRROR.

MR. G. D. CHAPLIN.
Stage manager Janauschek, season 1884-85.
Address 245 West 11th street, New York City.

MR. WILLIS THOMPSON.
Address MIRROR.

MR. WALTER G. BRADLEY,
Utility.
Address care NEW YORK MIRROR.

MR. JOSEPH JACKSON.
Characters and Heavies.
Address this office.

MR. LEWIS MITCHELL.
Third season with Brooks and Dickson.

MR. WALTER OWEN.
Season 1884-85. At Liberty.

MR. GEORGE E. OWEN.
Business Agent or Treasurer. At Liberty.
Address, care Job Print, 4 Allen Ct., Boston.

MR. ALFRED L. SIMPSON.
Musical Director.

MR. RICHARD VARNEY.
Leading Juveniles.
Address Spies & Smart.

MR. PHILIP BECK.
London, England.

MR. HARRY S. ROBINSON.
Comedian. At liberty.

MR. HENRY PURDIES.
Musical Director.

MR. JOHN E. INCE.
Starring in Fun.

MR. ERNEST LINDEN.
With Mason and Morgan.
St. James' Hall, London.

MR. ED. P. TEMPLE.

MR. MILTON NOBLES.
May be addressed at his residence, No. 191 Pine Place, Brooklyn, N. Y.

MR. WALTER MORTON.
Utility and Property.

MR. JAMES COOKE.
Utility.

MR. BARRY SULLIVAN.
En tour England, Ireland and Scotland.

MR. FREDERIC DARRELL.
Leading Juveniles and Tenor.
Address 360 Oxford Street, London, W.

MR. ERNEST BARTRAM.
Comedy and Character Old Men.
Address Agents, or Actors' Fund, 12 Union Square.

MR. DAVID HARCOURT.
Leading and Heavy Business.

MR. GEORGE L. SMITH.

MR. JOHN GRAHAME.

MR. FRED LESLIE.

MR. DAVENPORT BEBUS.

MR. JOHN WILLIS.
Basso Cantante.

MR. CORNELIUS MATHEWS.
Dramatic Author.

MR. MARK SULLIVAN.
Comedian. A Rag Baby Company.

MR. CHARLES A. BURTON.
Manager or Advance Agent.
At Liberty.

MR. JAMES A. GILBERT.
With Dora Wiley Opera Company.
Address 50 Blue Hill Avenue, Boston, Mass.

MR. J. W. HAMMOND.
At liberty Season 1884-85.

MR. JAMES O'MARA.
At liberty.
Address Scott Marble, 103 Clark st., Chicago, Ill.

MR. HENRI LAWRENCE.
Prima Tenor.
At liberty.

MR. FRANK KARRINGTON.

MR. O. W. EAGLE.
Manuel Bond—Chanfrau's Kit.
Season 1884-85.

MR. JOHN T. MALONE.

MR. JAMES O. BARROWS.
With Madison Square Theatre.

MR. RICHARD WAINWRIGHT.
Advance Agent. At Liberty.

MR. FRANK WILLIAMS.
Address 489 W. 2nd Street, New York.

MR. JOHN W. ARCHER.
Address care N. Y. Mirror.

MR. BENJ. MAGINLEY.
Madison Square Theatre.
Season commencing September, 1885.

MR. J. W. NEEL.
Open for engagement. Address J. A. Neel, S. W. cor. 13th St. and Columbia Ave., Philadelphia.

MR. OWEN FERREE.
Stage Manager and Character Actor. With Mlle. Rhea season 1883-84-85.

MR. SEDLEY BROWN.
With Lend Me a Dollar.

MR. WALTER WILSON.
Address Mirror office.

MR. LILFORD ARTHUR.
Always address care of Mirror.

MR. CHARLES L. YOST.
Manager Owen Fawcett's Company.
Address 132 Laurel Street, Detroit, Mich.

MR. EDWARD A. OSGOOD.
Bozo. With Rag Baby Co. Disengaged after May 23. Address en route, or Simmonds & Brown.

MR. J. WILSON BROWN.
Juveniles.
Care NEW YORK Mirror.

MR. H. D. WALDRON.
Juveniles and Light Comedy.
Address N. Y. Mirror.

MR. ORRIN WILSON.
Heavies.
Address Mirror.

MR. I. N. DREW.
In the Ranks. Re-engaged Season.
Permanent address 2103 Mt. Vernon St.

At the Theatres.

J. H. Farrell's farce comedy, Funny Valentines, was produced at Tony Pastor's Theatre on Monday night. Without wishing to discourage the young author, it must be stated that Funny Valentines is not an overwhelming success. The skit has a plot that is no more flimsy than a dozen others of its class. The Funny Valentines are a family of that name, and a lost fortune is juggled with through the three acts. It finally falls into the possession of the rightful Valentine, and the curtain falls on singing, dancing and marching. Mr. Farrell has written here and there some rather bright lines and managed to work out a few comical situations; but he should remember that the sort of stage work he has undertaken has become rather hackneyed, and the farce-comedy must indeed be very clever that succeeds at this late day. Still, the piece has some merit. During the week defects can be remedied, and during the Summer the author—who needs the assistance of older heads—may work it up to the required standard of a road attraction. In its present shape the climaxes lack mirth-provoking force. The audiences, which for the first few nights were made up largely of professionals, were stoically indifferent to such work as was really good. A lay audience would laugh heartily and sincerely at some of the speeches, business and situations.

The cast, which was a long one with frequent doubles, was made up of more or less clever people. Earle Remington, as Pennie Valentine, made a hit in a neat little soubrette part. Her song, "He Tries to be English," caught the favor of the audience at once, and the number of verses fell short of the encores. During the song the little lady gave imitations of some of the favorites of the stage that were readily recognized. The author played A. Guy Valentine, and was handicapped by nervousness. Later in the evening his performance caught up a little spirit; but the young man's face lacked expression; indeed it was almost vacuous throughout. Anna Boyd was excellent as Miss Dashington Blaize and Rose, a nurse-girl, and contributed a good share to the vocalism. Lena Cole is always good, if just a little stagey, in enacting old maids and strong-minded women. Her Miss Gush amused the audience. Odell Williams played the straight part of General Calendar, an old lawyer, very well. J. J. Fielding, Kate Ferguson, W. E. Hines and others played dual roles, giving exaggerated types of everyday life with more or less comical effect. Ten songs by Mr. Farrell were sung during the evening, and several of them were quite pleasing and catchy.

Next week, a comedy called Scheming.

* * *

John. T. Raymond's revival of For Congress at the Madison Square Theatre has proved to be a gratifying success, and it will be kept on the boards for some time to come. The new comedy that has been spoken of may not receive production after all.—Adonis is rolling up the figures at the Bijou.

The Musical Mirror.

Nanon is literally packing the Casino. The opera unquestionably is up for a long run, and the representation deserves the popular favor it is receiving.

* * *

The Black Hussar is in its eleventh week at Wallack's, and the attendance is still sufficiently large to gladden Colonel McCaull's spirits.

* * *

The Herberts, Harry Le Clair, Ella Wesner and others furnish an entertainment which, with the addition of the favorite La Belle Helene, gives plenty of amusement to the patrons of this establishment.

One of Aimee's New Plays.

"The name that was given to the play I wrote for Mlle. Aimee," said the Walt-Whitman-looking Charles Gayler to a MIRROR reporter recently, "was Melanie's Romance; but we are thinking of putting another title to it—something shorter. It is a three-act comedy, and the scene is laid in New York. Only seven people are in it, and they all have good parts. Aimee, of course, plays the leading character, and during a masquerade ball, which takes place in a private house assumes the characters of a messenger-boy and a Normandy peasant girl. In another act she plays a flower girl with any number of old, bald-headed charmers and young dudes making love to her. The piece develops her and enables her to bring out her strong points. She is well pleased with it. The royalty which I am to receive and all other business arrangements were concluded before she left for France. There is another character in the play that will make a very strong hit, I think, as it was drawn from life and is very quaint. It is that of Tom Rackett, an old-time fire laddie, who goes to the war with the Fire Zouaves.

"Of the plot: The parents of the heroine are French. The father has gone to New Orleans and entered the ranks of the Confederate Army. His regiment is called to the front and he is killed. Rumors come to the wife, but they are to the effect that he is only wounded. She seeks him out to nurse and care for him. Her self-sacrificing spirit succumbs when she learns of his death, and she, too, dies, leaving her daughter, who is very young, to the care of a mulatto nurse. In her turn the colored woman is attacked by yellow fever, and, dying, gives Melanie into the charge of an old Irishwoman, Mrs. O'Hara, who brings her up until the old zouave reveals the history of her birth, and the play ends, of course, with everyone happy. The play will be presented in Boston some weeks after the season opens."

Caught On.

From the manner in which Manager Harry Miner is preparing for the production of Caught On, the comedy which he has lately arranged to manage in conjunction with Ed. Clayburgh, that gentleman is as sanguine of its success as though the golden rewards of his enterprise were already jingling in his pocket. On Monday last a reporter of THE MIRROR was given a view of the handsome scenery which will be used in the production. It is of the grandest and most novel nature that has been seen in this city, even in spectacular, and does great honor to the scenic artists.

"That scenery for the snow scene there, which represents a skating-rink in St. Petersburg," said Mr. Clayburgh, "and which, as you see, represents ice as nearly as it ever was represented, has cost over $3,000, and I don't think I exaggerate when I say that altogether over $15,000 will be spent on the production. There will be fully fifty ladies and gentlemen on in that snow scene, skating away on roller-skates, and the costumes will surpass those of a great many more pretentious productions. The play is something on the Bunch of Keys order, but will lean to the spectacular.

"Besides the skating scene, there will be a genuine snow-slide, over which twenty-four sleds are to be drawn by handsome Siberian hounds. Mr. Miner is also making arrangements to get two trained elks to draw one of the sleds. Another mechanical novelty will be a pneumatic tunnel. The only people engaged so far are the star, Frankie Kemble, and Alfred H. Phillips, although I hope to have the company complete by next week, as we begin rehearsals at the People's Theatre on Monday. We open August 17 at the Union Square Theatre for three weeks—Mr. Miner would have liked to make the time longer—and go from there to Philadelphia, where we open at the Walnut Street Theatre.

The Drama in Australia.

Mr. Ernest W. Moon, who is connected with the *Australian Sportsman*, and also interested in several enterprises in the colonies, arrived in New York last week. He is intrusted with several commissions, among others to examine into the fire-alarm system in the large cities of this country, and to make a match between Beach, the famous sculler, and some one of our own sturdy oarsmen. Mr. Moon is conversant with the drama in all its aspects at the Antipodes. Bearing with him a letter of introduction to the Editor of THE MIRROR, he called at the office and had a long conversation with a member of its staff on matters theatrical in Australia.

When Mr. Moon left Australia the drama was in a flourishing condition. The four firms that control it run along with very little friction. These four firms are, in the order of their importance, Williamson, Garner and Musgrove, Rignold and Allison, Majeroni and Wilson, and Hiscocks. The last-named control the minstrel and variety business. George Augustus Sala has had great success as a lecturer. Genevieve Ward has had a highly successful tour. In all her repertoire, Forget-Me-Not was the most popular. Her leading man, W. H. Vernon, became a great favorite. Signor and Mme. Majeroni have been very successful with The Foundry-Master (Lady Clare). George Titheradge has made some reputation in The Professor and other light plays. George Rignold occasionally acts. He has made a success of My Partner, which failed in England. Kate Bishop and Phil. Day have won laurels in Confusion, to which they have the rights. Gracie Plaisted is a reigning queen in comic opera. She has appeared in Luscombe Searelle's two operas, Estrella and Bobadil. Searelle has been in Australia about a year, and has recouped his fortunes. Wybert Reeve is playing in light comedy in New Zealand.

John F. Sheridan has been in Australia about eighteen months, playing Fun on the Bristol. His Widow O'Brien has made him a lion. Billy Emerson's Minstrels are the reigning favorites in burnt-cork. Emilie Melville left nearly a month ago for China. W. H. Leake is playing old men in Williamson's stock company. Edwin Kelly—one-time Kelly and Leon—is an "old reliable" in the same manager's opera productions. Maggie Moore (Mrs. Williamson) appears semi-occasionally in comic opera. She still remains a great favorite with all classes.

Essie Jennyns, a prodigy, was for some time the sensation as a leading woman. She is a genius. The girl is a foster-daughter of W. A. Holloway, an old actor. He has taken her to England to see some of the queens of the drama there and to study.

A law to prevent the obstruction of theatre aisles has recently been passed, and the police closely inspect the theatres to see that its provisions are carried out. As a result the receipts have been cut down more or less, according to the attraction.

Among the popular theatre attaches in Australia is G. L. Goodwin, Treasurer of the Theatre Royal, Sydney. No man is better known or more thoroughly liked in the theatrical profession in Australia. The number of presents he receives in a year is astonishing. His house is full of them. James Moore, brother of Maggie, is another popular treasurer. He is located at the Theatre Royal, Melbourne. H. R. Harwood, operatic director for Williamson, Garner and Musgrove, is one of the oldest actors in Australia. He is highly respected. H. H. Vincent is the dramatic manager for the firm. He is a very popular gentleman.

George Coppin, a veteran low comedian, is now the Hon. George Coppin, a member of the Upper House of the Legislative Council. He is highly esteemed among all classes, and the profession, especially, is very proud of his elevation.

The Kiralfys Beaten.

A lawsuit, springing from a cause of long standing, in which the Kiralfys figured as defendants, and Manager Macauley, of Louisville, Marc Klaw and others as plaintiffs, was decided in a Cincinnati court last Friday. The trial of the case lasted two weeks, during which evidence was given by a number of people prominent in the business ranks of the profession.

In the Spring preceding the Kiralfy Brothers made a contract to play Excelsior for three weeks in Louisville during the Exposition, beginning May 12, 1884. The production was to be on the same scale of magnificence as the performance then running at Niblo's Garden. The agreement was that Mr. Macauley and his associates were to take the first $6,000 on the engagement: the Kiralfys were to take the second $6,000 and sixty per cent. of what was left. The agreement was made in this city in the presence of two witnesses, Messrs. Dan Macauley and Austin Morris. It was a verbal understanding Manager Macauley having been summoned in haste to his own town, and the Kiralfys having promised to forward the written contract by mail the next day. This document was not forthcoming for ten days. When it arrived Macauley found that "me und mein bruder" had changed the contract to read that they should receive the first $6,000 of each week. Macauley, thinking this was some mistake which would be rectified, proceeded with his arrangements for the engagement. After sending on two carloads of scenery, the Kiralfys, unwilling to abide by the terms of the verbal agreement, broke it, and so Louisville was not treated to the expected production of the spectacular Excelsior.

The local manager and his partners immediately attached the Kiralfys' scenery and began suit for $5,000 damages in Louisville. Judgment was rendered by default of the defendant. The scenery was sold. Last Fall Macauley attached the Kiralfys' baggage at Heuck's, Cincinnati, and began another suit for $5,000 there. The Strobridges individually became bondsmen for double the amount claimed in behalf of the Kiralfys. A verdict in favor of Macauley and his associates was rendered on Friday last, $1,300 being awarded.

Reed's Temporary Departure.

The Chicago press is having some fun over Roland Reed's singing voice. Eugene Field, of the *News*, has submitted it to a severe analysis, and with most happy results. If a MIRROR man remembers aright it is a nasal tenor, slightly fresco in the upper, mezzanine in the middle and ultramarine in the lower register. Mr. Reed is delighted with his success in comic opera, and writes to say that he is receiving $500 a week and is the highest-priced comic opera comedian on the American stage. THE MIRROR has nothing to do with his salary; it deals only with his art A streak of bad business in Mr. Rosenfeld's Mikado venture would play havoc with a much smaller—a very much smaller—salary. Mr. Reed gives THE MIRROR one item of news: he does not intend to desert legitimate comedy—he will air his Cheek and be as much of a Humbug next season as ever.

There is a scarcity of really clever comic opera comedians, considering the number of comic opera companies that are devastating the country. William H. Crane is lost to comic opera and burlesque, in which he is inimitable. He used to have—probably still has—a good voice. Mr. Crane told a friend, not long ago, that he fairly ached to re-enter the comic opera field, but that he could not afford to do it; it would be liable to hurt his present lucrative business were he to accept even a short Summer engagement. Mr. Reed sees the same danger, and hastens to assure the public that he never will desert comedy. John Stetson made Mr. Crane a very tempting offer of a Summer engagement in Boston; but the comedian declined it for the reason stated above. Since he left the comic opera boards, a half dozen imitators have succeeded him; but few, imitators or otherwise, have reached his level.

TELEGRAPHIC NEWS.

Miscellaneous.

[SPECIAL TO THE MIRROR]

BUFFALO, July 15.—The musical burlesque, A Modern Venus, struck a very disagreeable night to begin its week with. A pouring rain prevailed during the evening. The fair-sized audience present should be called a good one on this account. The piece went very well, some of the songs being encored; among others, Ida Mulle receiving a double encore in the first act. Her dancing was also applauded. The audience at the Main Street Rink, where the Mexican Band was to be heard, was cut down by the elements. It was not very large.

ALBANY, July 15.—The opening night of the Wiley-Golden company at the Pavilion on Monday was the largest of the season, about 2,500 people being present. The Bohemian Girl was given in fair style. Another big house was drawn on Tuesday night, in spite of the heavy rain-storm prevailing all day, and which made things rather damp and uncomfortable. Richard Golden is out of the cast for this week.

LYNN, Mass., July 15.—The Corinne Merriemakes opened in The Mascotte at Odd Fellows' Hall, Monday night, to a light house.

BOSTON, July 15.—R. E. Graham and Maggie Deane appeared at Oakland Garden, Monday night, for a week, in Brother Max, a musical comedy. The third and last week of Polly began at the Boston Museum. A large house greeted the second of the promenade concerts under the direction of Adolph Neuendorff.

INDIANAPOLIS, July 15.—The new Iron Zoo is the only house open this week. The Beane-Gilday Collars and Cuffs show filled the house, and Fannie Beane made an impression. All local houses except the Zoo closed till late in August.

PROVIDENCE, July 15.—Three Wives to One Husband opened at the Sans Souci Garden Monday evening, for the week, before a large audience.

Rosenfeld's Revenge.

The announcement that Sydney Rosenfeld will positively produce The Mikado at the Union Square Theatre has created no inconsiderable amount of speculation as to whether he will be permitted to do so or not. Fred. McCloy, who is conducting Mr. Rosenfeld's business here at present, asserts that steps have been taken to preclude a possibility of interference from the law on Monday night. He has taken especial pains to obtain the best legal advice in the matter, and has been given directions how to proceed to secure Mr. Rosenfeld from embarrassment on the opening night.

In a quiet manner McCloy said to a MIRROR reporter last evening:

"I have been informed that Mr. Carte's lawyers, from Boston, have joined forces with Mr. Stetson to stop the performance Monday night; but those gentlemen should consider that others know quite as well as they to what extent they can proceed in the matter, and, being forewarned we are forearmed, and will meet any obstacle they may attempt to throw in our way. They know that such a thing as a permanent injunction is absolutely impossible, and, I can tell them, we are fully prepared to meet such a thing as a temporary injunction; if, indeed, they can secure one, which undoubtedly they can. But it will be a fruitless expenditure of money upon their part."

"Why did Mr. Rosenfeld terminate his engagement in Chicago so abruptly?" asked the reporter.

"Mr. Hamlin wanted Mr. Rosenfeld to continue, but he would not on account of the embarrassment Mr. Hamlin caused him on the opening night. You see, there had been nothing said about rent-money in advance, and, as Mr. Rosenfeld was not prepared to pay a matter of $500 without notification in time to secure that amount, and as Mr. Hamlin did not so notify him until five o'clock Monday evening, it naturally meant a lively skirmish. Mr. Rosenfeld had his personal check for $200 and $50 in cash in his pocket, and upon application to John A. Norton, that gentleman gave him his personal check for the sum required to make up the difference. Never dreaming that Mr. Hamlin would refuse the checks, Mr. Rosenfeld did not bother about going immediately to Mr. Hamlin, and when he did present himself, about a quarter to seven, Mr. Hamlin demanded the cash—he wouldn't take the checks. The doors of the theatre, front and back, were ordered to be locked, and the company was kept standing in the alley, while the people in front of the house were compelled to stand around. Mr. Rosenfeld hastened to the Palmer House, but failing to find Mr. Norton, that gentleman's partner took up Rosenfeld's check and gave him a check for the full amount, signed 'John A. Norton & Co.' It was eight o'clock when Rosenfeld returned to the theatre. The street was blockaded by a howling mob of ticket-holders clamoring to get in, and when Rosenfeld presented his check Mr. Hamlin grimly said: 'No check—*cash*, or the house will be kept closed.'

"Mr. Rosenfeld addressed the crowd, bidding them to stick; said that he had advertised that the performance would be given, and it would if the curtain didn't go up till ten o'clock. He returned to the Palmer House, and after a few minutes' skirmishing, in which a score of interested persons joined, the money was finally procured. Jumping into a cab, Mr. Rosenfeld hurried back to the theatre and triumphantly handed the cash to Mr. Hamlin, and the doors were opened at a little before nine. Soon after, when Mr. Hamlin attempted to pass by the doorkeeper, Mr. Rosenfeld said: 'It will cost you one dollar and a half to enter here to-night, Mr. Hamlin, and we won't accept your check, either!'

"Business was good during the entire week, and, excepting the Monday and Tuesday houses, there was not a night's receipts that fell below a thousand dollars. The company is playing this week in Milwaukee, closing there Friday night in order to reach here to-open Monday night."

Professional Doings.

—E. S. Tarr will play his old role in Evangeline.

—Isabel Morris will not go with The Wages of Sin.

—John T. Craven will do Old Sport in Rag Baby No. 2.

—Joseph E. Whiting and his wife are touring Europe.

—Harry Richmond will take out a burlesque on Richard III.

—Louis Monaco is engaged for the Excelsior Folly company.

—John Mackay says he "cannot afford to take a benefit."

—Harold Fosberg is better. He will have a part in Clio.

—Frank Charvat has filled Ullie Akerstrom's time up to March.

—Lipman Keane has been engaged by Harrison and Gourlay.

—Wallace King, the tenor, goes with Haverly's Minstrels.

—C. H. Mathews will act as treasurer of the Grand Opera House.

—George Staley will be a member of W. E. Sheridan's company.

—Janet Edmondson's operatic season in Montreal is a failure.

—Pauline Markham will play a month on the Texas circuit this Fall.

—Newton Beers is on the road with Rooms for Rent, and is doing well.

—While in London Manager Duff secured an opera by Paulton and Bellamy.

—The Corinne Merriemakers opened at Lynn, Mass., on Monday night.

—It is said that Lizzie Annandale will not be with Emma Abbott next season,

—Mary Bird, late of Barry and Fay's company, will summer at Ocean Spray.

—The Gracie Emmett Sketch Club faded away in interior New York recently.

—The Enchantress, a pretty opera, seldom done, will be revived by Alfa Norman.

—Signor Mamert Bibeyan will be *maitre de ballet* in the production of Clio at Niblo's.

—Rose Coghlan's manager is busily at work engaging a company for her coming tour.

—R. E. Stevens is busily booking attractions for Bidwell's New Orleans theatres.

—W. H. Smith, manager of the Standard Theatre, St. Louis, is at the Broadway Hotel.

—C. F. Dilger, once a member of Augustin Daly's company, will support Estelle Clayton.

—Hillary Bell has painted a life-size portrait of R. B. Mantell. It will be carried on tour.

—Manager J. S. Raynor, of Kansas City, has arrived in New York in search of attractions.

—Susie Sheldon, of the Mixed Pickles company, will sojourn for the summer at Ocean Grove.

—It is said that Owen Westford and Susie Russell, a sister of Lillian, are shortly to be married.

—About $70,000 has thus far been subscribed toward rebuilding the Music Hall, Buffalo.

—M. B. Curtis will open his season at Hooley's Theatre, Chicago, in Sam'l of Posen, on Sept. 13.

—Rosa France will be a member of the Rag Baby company. She was formerly with Lawrence Barrett.

—Bebe Vining, Harry Allen, Fred. Archer and Sophie Hummell go with Adah Richmond's company.

—William Cronin, W. J. Scanlan's old variety partner, has been engaged by the latter for the coming season.

—Charles E. Cook is the guest of Charles Atkinson at his pleasant Summer home at Point Shirley, Mass.

—"Delicate, Rather," is the name of a topical song that will be introduced in Pepita; or, The Girl with a Glass Eye.

—Manager Gustave Amberg sailed for Europe yesterday (Wednesday) on the steamer *Ems*, of the Bremen Line.

—Havlin's Theatre, Cincinnati, will reopen August 23 with Frances Bishop and Alf. McDowell in Muggs' Landing.

—The Thompson Opera company will produce The Mikado at the Highland House, Cincinnati, during the week of July 20.

—Edward Aronson has reorganized the advertising arrangements of the Casino. A new style of billing has been introduced.

—Theresa Adams, an American lady, who has been studying in Europe, recently made a successful debut in opera in Florence.

—Ada Gilman has been engaged by E. E. Kidder for his Niagara company, this engagement making the company complete.

—Belle Cole, the contralto, intends shortly to pay a visit to her home in Jamestown, where she will give a number of concerts.

—Eleanor Moretti has been offered the leading part in Her Atonement, the role in which she made such a decided impression last season.

—Fraulein Brandt, who became such a favorite with Damrosch's Opera company last season, has been engaged for the same company.

—Arthur Moulton and his wife (Rose Stewart) are at Moultonboro, N. H., for the Summer. They are engaged for The Hoop of Gold.

—Ada Deaves has made a success as Biddy Ronan in Shadows of a Great City, and has been re-engaged. A piece is now being played called The Shadowed City.

—Mlle. Theodore de Gillert, the danseuse, has just closed an engagement for two seasons with C. A. Locke, of the American Opera company. She sailed for Europe last Friday.

—The suit of John T. Macauley, of Louisville, against the Kiralfy Brothers, has been decided in favor of the plaintiff, and damages are assessed at $1,230. The suit was for $5,000.

—Luigi Lablache ended his engagement with Wilson Barrett in June. He had been with him three years, having played in The Silver King company five hundred times and The Romany Rye two hundred and fifty times in the English provinces.

The Giddy Gusher.

I attended a party the other night at a country-house and laughed more in four hours than I had in four years before. Every guest wore something out of date. It was called an "old-fashioned party," and when I got my invitation I thought it was a good old-time gathering that was intended, but in small letters I found I was directed to wear a costume of old fashion.

* * *

The section of the country in which this festival occurred is of a thrifty character, and everything the oldest inhabitant had ever had, he or she religiously kept. I never saw such a gathering in my life. It seemed as if each new arrival was funnier than the other.

There were no Martha Washington costumes. At the present day they are not so conspicuously odd. But the lady who appeared in the rig she wore in 1862 was a daisy.

Her hair was brushed back and tied low in her neck, and hitched on to it was a huge pad of jute as big as a full pincushion. Over this was drawn a net planted thick with huge amber beads. This was called a waterfall, and the hat of the "waterfall" period was a small, flat piece of straw applied like a plaster to the bump of reverence, held in place by two ribbons tied under the chin. The dress was cut princesse style, but the gores were nearly a yard wide at the bottom—therefore front, back, two side backs and two side fronts made the skirt six yards wide, and a hoop distended it like a balloon, the back breadth laid on the ground one good half yard, and in this trim ladies walked abroad. More grotesque spectacles than these costumes were never seen, and yet we looked upon them as simply lovely in those pleasant days of '62.

* * *

A gentleman in the garb of a heavy swell of 1850 was something to stagger one like a bottle of whiskey of that date. A beautiful garment was his overcoat, with flowing sleeves. The ladies in '62 wore flowing sleeves, but the men had the start of them. And the loose paletot of the year '50 presented a very liberal display of broadcloth. Whether gentlemen wore petticoats in their pants I don't know, but there was plenty of room for them. "Pegtop" pants came in shortly after, and those pretty things were cut like 'Fiftys, only suddenly closing about the ankles. The "Belteasor hat" properly crowned the fashionable brotherhood at that time, and boots were made about four sizes longer than the foot, with square toes that by some process were induced to turn up like skates.

* * *

A grave and reverend minister wore this rig. He went on his wedding tour in it thirty-five years ago. His daughter wore the bridal dress of her mother. The dear old lady couldn't button the waist round her fat arm today.

How funny it is that the fashion that enjoys the approbation and approval of the most tasteful people upon its introduction, becomes ridiculous and utterly laughable the instant it is superceded by another, destined in its turn to be just as much a butt of ridicule as its predecessor. One of the features of this exhibition of old fashions was the one-button glove. I always laugh at Cottrelly's make-up in the last act of The Black Hussar. The one-button glove enters largely into that grotesque costume. But if she could have seen the pea-green kids pulled up tight and short about the wrist by a little flat braid that ran through a little catch, she would have felt that those recently cleaned one-button pair of hers had been eclipsed.

* * *

There is an old man in New York who for fifty years has laid aside every suit of clothes in which he encountered any memorable event. There was a shocking railway accident years ago on the New Haven Railroad, when a train of cars went through a drawbridge somewhere near George Clarke's phenomenal farm at Norwalk. Old Pa was on board, and he has preserved the travelling suit he wore on that occasion.

Some one borrowed it and wore it to the party, and a friend of the second party got a complete layout in which old Pa was to officiate as Deputy Sheriff when John C. Colt was to have been hung about forty years ago, but wasn't.

* * *

That was the age in which to get gentlemen's neckties for crazy-quilts. They wore scarfs of rich figured satin two yards long and twenty inches wide. They put 'em about their throats (even in the Summer time) twice. Think of a slim of the present time with his long goose-neck wound with a two-yard satin scarf. He could put it round the now fashionable neck six times if need be.

Not one woman in a hundred can put on her wedding dress when she celebrates her crystal, let alone her silver-wedding; and about as many men can wear their bridal trousers ten years after they take the fatal step in them.

Henry Ward Beecher was a slim young man fifty years ago, and I know a woman who sat on the same bench at singing-school with Robert Ingersoll when he was a tall, lank young fellow.

So it seems that Christianity and unbelief are both fattening. It's much more reasonable that two different things can produce the same effect, than that one cause can produce two entirely opposite results; but you take a woman and she will believe anything.

* * *

I remember laying off in a Russian bath one day, and after the resting process began, and I was tucked up to fry in my own fat on a 2x7 bed, I began to look at my neighbors. However intimate I may be with a woman, I never know her with her clothes off. So, though there was something familiar about the party on the left, and a remembered something about the party on the right, I could't place 'em. One little woman hardly raised the blanket under which she lay, while the other erected an embankment over which I couldn't see the door.

I looked at Skinny and I took in Fatty. Presently the oleaginous one said:

"I believe we know each other."

It was Mrs. Senator Spencer, who as May Nunez—a tall, slim girl—had played at Daly's.

She weighed a ton, and I could scarcely believe her identity. Then the little one on the right chipped in, and she proved to be Agnes Booth, who didn't weigh a hundred. And those two women visited the baths for the widely different purposes of getting thin and getting fat. We took the depositions of five attendants who had been in the baths constantly for years—they hadn't lost or gained a pound in all that time. But Booth and Nunez continued the practice with great hope—but no good.

* * *

You talk about revelations and disclosures. A Russian bath lays over the New Testament in the way of Revelation, and beats the *Pall Mall Gazette* for disclosures.

I believe if Mr. Stead's course becomes fashionable, and THE MIRROR goes in for holding itself up to nature, I will write a chapter located in the baths and dealing with New York without a shirt.

No one begins to know anything of a friend till they meet in the Russian bath. Now, there was Lucinda, quite a nice girl, willowy and æsthetic, and Miranda, solid and jolly—stout, but seemly.

Great Scott! I went in their company to take a bath.

We disappeared in our separate dens and shed our raiment, arrayed ourselves in sheets, and met outside. Lucinda had left me a delicate but still quite a pretty figure—decent arms, a girlish bust, and a rounded waist, massive braids coiled low in her neck, and a pretty bloom on her maiden cheek. Miranda, as I have said, is a matronly party, snugly lashed up in black silk, with a saucy bang hanging over her round face. She was not an appalling spectacle as she smilingly closed the door of her little room.

* * *

I got outside first, and was thanking heaven it had not made me a squaw and compelled me to wear a blanket. I was having so much trouble trying to be full dressed in a sheet, when I saw approaching me two figures utterly strange and wholly ridiculous.

Imagine my consternation when the voice of Lucinda emerged from a sheet apparently hung on a broom, and the tones of Miranda saluted me from an unwieldy tub of humanity that rolled out of the sheet and broke over the sheet at every step.

I controlled myself, and the procession went on to the steam-room, where the partially shrouding sheets were thrown aside. Oh, dime museums! What was it? Lucinda came forth a rival for any living skeleton, and Miranda's corsets had let loose a regular Hannah Battersby.

* * *

Calvin Edson was quite a fat party beside Lucinda for a class in anatomy. Lucinda would have been invaluable, and Miranda in some places outdid Hannah. There was some trouble with my fat friend's circulation and the blood got clogged up in her ankles. This produced the effect of a pair of top boots. Lucy had been wearing abnormally high heels, and that had built bunches on her big-toe joints that were perhaps useful for anchorage, but could not be termed strictly beautiful. Both of my friends had the appearance of having been picked on top. The glossy braids and the drooping bang had disappeared. A simple but touching wad stuck up on top of each head like the knob on a soup-tureen. This was all the hair either had—just enough to swear at, not enough to swear by. I vow that only by their voices did I know them. Lucinda's maiden blush was steamed off her in ten minutes. A regular old saffron-colored complexion set in, and altogether they were a sad proof that Eve did a wise thing when she invented dressmaking. What on earth any Adam would do who, wandering in his orchard, should meet any one of the Eves I see at the Russian baths, it is impossible to say, as man is a strange animal; but I think he would hang himself on the limb of an apple-tree, and the cause would be a just one.

* * *

"We don't have many mejums now-a-days," said the woman as she started up my back with a scrubbing-brush. "They comes either very thick or very thin these times."

"Yes," said I mournfully, as I looked at Lucinda and Miranda, "and either way they are something wicked when seen in the realms of the Russian Bath." THE GIDDY GUSHER.

Professional Doings.

—W. S. Harkins has been engaged by E. F. Thorne.

—George Boniface, Jr., has been engaged by McCaull.

—Katie Stokes, who has been suffering from diphtheria, is better.

—Esther Lyon has been engaged for the White Slave company.

—The Lorellas will star next season in their latest success, Mishaps.

—Elliott Dawn's new drama, Drifting Apart, will be produced shortly.

—George Towle and Edith Jenniss have left the Dora Wiley company.

—Barney Reynolds has been engaged as one of Tony Hart's Buttons.

—Will J. Duffy will be business manager for the Lorellas the coming season.

—T. H. Glenny, George Robertson and Clara Flagg go with Rose Coghlan.

—William Candidus, the tenor, has been engaged for the Thurber Opera scheme.

—It is probable that Marie Loftus will engage with the Excelsior Folly company.

—Alfa Norman has decided to take a company out next season in English opera

—The Brooklyn Theatre will open its season on August 31 with Around the World.

—Conried and Hermann have secured the new opera by Millocker, called The Vice-Admiral.

—Abdallah Ben Said's troupe of Arabs, thirteen in number, end their season on October 25.

—Sydney Armstrong will probably play the leading part in A Prsoner for Life next season.

—George Fleming, a member of Dominick Murray's company all of last season, has been re-engaged.

—E. L. Ludlow will be business manager for Maubury and Overton next season, having been re-engaged.

—Mr. Winne, the regular stage carpenter of the Union Square Theatre, has been re-engaged by J. M. Hill.

—Funny Valentines, at Tony Pastor's, is doing a good business, and the box office receipts are increasing nightly.

—The receipts of Nanon for last week were over $8,250. On Monday and Tuesday nights the house was again packed.

—Al. Phillips and Frankie Kemble will both appear in the former's play at the People's Theatre early in the season.

—Townsend Percy finds it difficult to collect his royalties on The Lace Handkerchief—in fact, can't collect them at all.

—George H. Bussey is building a theatre in Rochester. He has engaged Richard Fitzgerald to act as his New York agent.

—Douglas White, who was a member of the In the Ranks company, has secured the right to it and will take it on the road.

—The Colosseum is the only theatre in Circleville, O., with a population of 8,000. Seats 800. T. Blackstone is the manager.

—The member of the profession with "several offers for next season" in hat or reticule is more numerous than ever in these days.

—It is to be hoped that the ill-use to which The Mikado is being subjected will not lead to unpleasant complications with Japan.

—Watson A. Tabor, a prominent young actor from San Francisco, has been engaged by Legrand White to support Minnie Maddern.

—Heinrich Conreid will take a flying trip to Europe shortly, returning in time to produce the new opera, Whitsuntide in Florence.

—Rachel Booth is in negotiation with the Casino management, and is in possession of an offer from C. H. Hoyt for next season.

—The Third Avenue Theatre is being used for the manufacture of the scenery and mechanical effects for Doré Davidson's play.

—Daly's Theatre will be decorated in a much more lively style, and the sombre look which it has hitherto borne will be banished.

—J. J. Brady, representative of Manager Hill at the Court Street Theatre, Buffalo, is in the city for a few days, consulting with his chief.

—Mr. and Mrs. J. P. Reynolds will return from Europe about the middle of August, in time for the opening of the Boston Theatre.

—James Mead and E. A. Rich go with Peck's Bad Boy company. The first plays the Policeman and the latter the Groceryman.

—Alexis Markham (Von Gusikot) has made a great success as the Abbe in Nanon. The management are well pleased with the change.

—Albert Stritt, a well-known tenor from the Frankfort Opera House, appears at the Metropolitan Opera House, New York, next season.

—The Thompson Opera company, having lost its grip on The Beggar Student, is about to do The Mikado, on which there are several grips.

—All contracts at Comstock's Opera House, Columbus, O., are cancelled. Renewals may be made through Millers and Okey, the new lessees.

—Ritchie Holbrook and J. L. Guilmette have gone to Asbury Park. They have signed with Harry Brown for the Excelsior Burlesque company.

—Among the people engaged to support Clara Morris are Bijou Heron, Mrs. Farren and Helen Adell. George F. Bird will act as stage manager.

—H. P. Taylor leaves to-morrow for Wolfsboro, N. H., where he will spend a week with that bucolic sport, Frank Daniels, who is enjoying rural life.

—Rosalba Beecher and Bertha Ricci have both re-engaged with Manager McCaull. The company now playing in Chicago will shortly close its season.

—Nearly all of last season's Monte Cristo company has been re-engaged to support James O'Neill. And it wasn't a very good company, either.

—There was a very large gathering of professionals of high and low degree at the production of Funny Valentines at Tony Pastor's on Monday night.

—There are a lot of open weeks at the Star Theatre for the late Fall and early Winter. Thanksgiving week is open. The theatre is for share or rent.

—Charles H. Hoyt has completely re-written A Tin Soldier. Negotiations are pending with James T. Powers to play the leading role and be semi-starred.

—J. J. Lessinger, a German dialect comedian, has given up the stage management of a Buffalo Theatre to join Barlow, Wilson and Rankin on August 10.

—The Detroit Opera House has been leased to C. J. Whitney for a term of years. But little improvement will be made in the house until after next season.

—Eva Byron, who has been very successful in juveniles and singing soubrettes, is disengaged for the season. She possesses a very pleasing soprano voice.

—Arthur Gregory, Eliza Glassford, Will Cummings, Frank Courier and Nestor Lennom have all been engaged by Daniel Frohman for May Blossom.

—Signor Emano, who has signed with Manager Duff for The Mikado, sailed for Europe on Saturday, but will return in time for the Standard Theatre production.

—Madame Michel is pressing her suit against the promoters of the late Lyceum School. Her counsel thinks that the theatre property is liable for the debts of the School.

—Patrice, the young actress who was successful in the French part in Three Wives, will appear with the Carrolls. She afterward joins the Excelsior Burlesque company.

—Woolson Morse left for Chicago on Saturday to confer with Alice Harrison regarding his new musical comedy in which she will star. Edward Holst is part author.

—Mose Fiske's Phunny Phaces was produced at a Summer theatre in Portland, Me., on Monday night. It did not make a pronounced hit, but was funny in spots.

—Manager Joyce has filled time for John S. Murphy until Jan. 1, but is offered dates until much later. The tour will embrace Canada and the Northeastern maritime towns.

—Ada Stanhope (Mrs. Gus Bothner) will shortly arrive from England, after an absence of five weeks. She travels with her husband in A Bunch of Keys the coming season.

—The Wilbur Opera company is in deep difficulties down East. Creditors are swarming about the manager, and at last accounts he was about to take the Poor Debtor's Oath.

—The Humane Society of Pittsburg has temporarily squelched the Rinehart Juvenile Opera company. The Society's procedure also ended Manager Elsler's Summer season at low prices.

—Aladdin the Second, a burlesque by Alfred Thompson, which had a successful run in London many years ago, will probably be furbished up and done in New York the coming season.

—Jennie Kimball has cancelled the six weeks' date of the Corinne Merrimakers at the Boston Bijou, which was to have opened next Monday. She did not care to brave the hot weather.

—Eva Byron, who plays juvenile and soubrette parts, is in the city. Miss Byron was a member of Joseph Murphy's company last season. She has not engaged yet for the coming season.

—Annie Lewis will star next season under the management of James D. Lee. She is young, and is accomplished in vocalism and dancing. Miss Lewis will star in a play called Little Trump.

—The ballet of Bartley Campbell's Clio company is called for rehearsal at Niblo's Garden on Monday, July 27, at 10 A M.; the dramatic company for July 29, at the same time and place.

—Zelie de Lussan, well known as a concert soprano, has signed with the Boston Ideals, under W. H. Foster's management. The latter declares that he will bring the organization to the front again.

—Ed. Marble is passing the Summer with George Thatcher at his residence, "Rose Cottage," Westfield, N. J. Mr. Marble will be a member of Thatcher, Primrose and West's Minstrels next season.

—James H. Palser is arranging for a tour of Dark Days, Comyns Carr's dramatization of Hugh Conway's well-known novel. Harry J. Loveday, of the London Lyceum, is interested in the venture.

—The Turner Opera House at San Antonio will be greatly improved for the coming season. It is the only theatre in the city, and the auditorium is on the ground floor. Ernest Rische is the manager.

—The steps of Daly's Theatre have been taken possession of by professional loungers. The Grecian-Doric pillars afford a pleasant retreat for those who love to gaze upon the gay multitude on the promenade.

—Joseph Brooks and the present management of Lillian Russell are at variance as to the validity of each other's contracts. The lady is delighted to discover that there is another quarrel over her services.

—Next season will be Kate Partington's fourth with Draper's Uncle Tom's Cabin company; but Miss Partington has played Topsy time out of mind in this country and in England. She has but one rival in the part.

—J. B. Dickson is at present very busy in getting up the costumes for Bluff, Jessop and Gill's new comedy-burlesque. The people engaged by Mr. Jessop in Europe for this production will probably arrive in a week or so.

—Kittie Rhoades arrived by steamer from Charleston with her company on Tuesday. She closed in Augusta, Ga., after a season of forty-four weeks. She reports that Florida and the South generally was very good. Her next season will open in Ohio about the middle of September. For the Summer she goes to Weedsport, N. Y.

—Lizzie St. Quinten and her company left New York for New Orleans on Monday at five o'clock. She tried to secure Mattie Danielle for second roles, but the latter did not care to accept, although the terms offered were high. Manager Templeton made Miss St. Quinten an offer to replace his daughter Fay in his company.

—Next season Millers and Okey will [illegible] virtual control of legitimate [illegible] Columbus, O. Already possessing the [illegible] they have leased Comstock's Opera House. Regular prices will prevail at Comstock's and low prices at the Grand.

—Another copyright dispute is likely to arise. T. H. Glenny and several others who have adapted "Dark Days," and J. H. Palser, late with Henry Irving, has arranged for the production of a dramatization simultaneously with its English presentation.

—C. H. Goodwin, manager of the Chicago Museum and Theatre, will be in New York next week. He has a few open dates left. His house will be equipped with an entirely new auditorium. The seating capacity is 2,500. It is a popular-price house.

—J. C. Stewart, who owns the comedy Two Johns, wants twenty-five per cent. of the gross receipts the coming season. This is the rock upon which he and Mr. Hart split. J. W. Murray has been engaged to take the latter's place. Peter Rice, who successfully piloted the company last season, does not manage the coming tour. It opens at Yonkers, N. Y., on August 31.

—Yesterday (Wednesday) was the third anniversary of the marriage of Tony Hart and Gertie Granville. Their residence in Forty-sixth street has been literally run down with messenger-boys conveying telegraphic congratulations. One present took the shape of an immense button with the inscription, "Success to Buttons." A table is loaded down with presents.

—Buttons is the name of the comedy which Tony Hart will try on the Jersey dog next month. The plot is not revealed. The regular season will open in Buffalo in September, and then all the large cities will be visited. It is arranged that Mr. Hart shall appear at three metropolitan theatres during the season—the Fifth Avenue, the People's and the Grand Opera House. W. L. Bowron will be general director and E. J. Parker manager.

—Charles R. Bacon, R. J. Dustan and F. E. Stevens, all members of Kate Claxton's last season's company, are summering at Bar Harbor, Maine. They hold clerks' positions in three of the leading hotels of that popular Summer resort. Mr. Dustan is at the St. Sauveur House, Mr. Stevens at the Atlantic House, while Charley Bacon presides over the register of the Grand Central. Mrs. Bacon and Mrs. Dustan are with their husbands.

—Messrs. Bertram and Willard will star an American military drama, called Harvard, on the road next season. The martial features will be extensive, including a mounted band, drum corps, and a sham battle by a company of soldiers. The managers say: "The play is on the Her Atonement order—of course we think it much better—stronger in plot. The time of action is 1847, so we can play through the South. Eighteen weeks of time have been filled."

—It looks very much as though [illegible] ties between Managers Al. Hayman and Bartley Campbell would not be settled as pleasantly as appeared last week. Mr. Hayman has sent numerous communications to Wesley Sisson, his agent in this city, advising that gentleman to insist on the expenses that had been incurred in cancelling the dates of the company now [illegible] for Pequot, and [illegible] Campbell paid. In obedience to these [illegible] Mr. Sisson has engaged a lawyer, although he still hopes that matters will be amicably satisfactorily.

—Charles Andrews states that sufficient time has been booked for his Michael Strogoff company, and he is now selecting the cast. Negotiations have been going on for some time with the best class of specialty people. Bonfanti and Brianza will probably lead the ballet of fifty. The part of the English correspondent has been made a low comedy role—a sort of Sam'l of Posen. It will be played by Max Freeman, who will have charge of the production. The leading part in French will be Nadia, Strogoff being made somewhat of an appendage.

—The discipline war at the Casino is not yet ended. Every night on entering their dressing-rooms the people are sure to find some new rule posted up. First of all the chorus were banished from the greenroom; then not allowed to stand in the wings, only one exception being made; again, warning was given that any one using a word or line not in his or her part was to be fined. Frank Wilson has grown rather tired of this; so he issued a bogus notice on Monday night which ran as follows: "Ladies and gentlemen of the chorus will, in case of fire, remain seated in their dressing-rooms until the principals are safely out of the building."

—While Gustave Amberg is in Europe he will engage a full opera company. He intends to run it all the season, independently of his dramatic company at the Thalia. He has engaged Herr John Lund, late director of the Metropolitan Opera House, as his musical aide, and Richard Koenig as his business manager. Several new operas now running successfully in Europe will be produced in German by him before they are done in English by the Aronsons. He will also endeavor to engage a son of Wachtel, the once famous tenor. The young man's reputation is already great.

—Edward Harrigan's company, with the exception of a soubrette yet to be engaged, will include Mrs. Annie Yeamans, Stella Boniface, Ada Farrell, Della Stillwell, Emily Yeamans, Katie Langdon, Annie Hall, John Wild, James Fox, William West, Michael Bradley, James Murphy, Richard Quilter, Peter Goldrich, Joseph A. Sparks, John Sparks, Dan Collyer, A. C. Moreland, George Merritt, William Merritt, Mr. Eberly, Harry Fisher, George Stout, Ed. Coffee, Thomas Ray, Charles McCullough, Henry Weaver, Jr., and John Doyle. Rachel Booth will probably be the soubrette. William Vail has been engaged as master mechanic. The rehearsals of Old Lavender will be begun on August 10.

—"The chorus of The Mikado is now being perfected," said J. C. Duff to a MIRROR reporter recently, "and the rehearsals will be begun very shortly. In fact we shall have the opera ready for production long before it will be put on the stage. We will not be hurt in the slightest by Rosenfeld's production here, whether he succeeds or not. That will clear the way the better for us. It doesn't matter how many of these companies play at The Mikado. Gilbert and Sullivan's opera depends entirely upon their elaboration of detail, good acting, and the strength of this [illegible] pecially rests mainly on the two [illegible] Ko-Ko and Pooh-Bah, which [illegible] Ryley play." Mr. Duff should [illegible] idle theatres here and there about the [illegible] put on a few inferior Mikados.

At the Theatres.

J. H. Farrell's farce comedy, Funny Valentines, was produced at Tony Pastor's Theatre on Monday night. Without wishing to discourage the young author, it must be stated that Funny Valentines is not an overwhelming success. The skit has a plot that is no more flimsy than a dozen others of its class. The Funny Valentines are a family of that name, and a lost fortune is juggled with through the three acts. It finally falls into the possession of the rightful Valentine, and the curtain falls on singing, dancing and marching. Mr. Farrell has written here and there some rather bright lines and managed to work out a few comical situations; but he should remember that the sort of stage work he has undertaken has become rather hackneyed, and the farce-comedy must indeed be very clever that succeeds at this late day. Still, the piece has some merit. During the week defects can be remedied, and during the Summer the author—who needs the assistance of older heads—may work it up to the required standard of a road attraction. In its present shape the climaxes lack mirth-provoking force. The audiences, which for the first few nights were made up largely of professionals, were stoically indifferent to such work as was really good. A lay audience would laugh heartily and sincerely at some of the speeches, business and situations.

The cast, which was a long one with frequent doubles, was made up of more or less clever people. Earle Remington, as Pennie Valentine, made a hit in a neat little soubrette part. Her song, "He Tries to be English," caught the favor of the audience at once, and the number of verses fell short of the encores. During the song the little lady gave imitations of some of the favorites of the stage that were readily recognized. The author played A. Guy Valentine, and was handicapped by nervousness. Later in the evening his performance caught up a little spirit; but the young man's face lacked expression; indeed it was almost vacuous throughout. Anna Boyd was excellent as Miss Dashington Blaize and Rose, a nurse-girl, and contributed a good share to the vocalism. Lena Cole is always good, if just a little stagey, in enacting old maids and strong-minded women. Her Miss Gush amused the audience. Odell Williams played the straight part of General Calendar, an old lawyer, very well. J. J. Fielding, Kate Ferguson, W. E. Hines and others played dual roles, giving exaggerated types of everyday life with more or less comical effect. Ten songs by Mr. Farrell were sung during the evening, and several of them were quite pleasing and catchy.

Next week, a comedy called Scheming.

* * *

John. T. Raymond's revival of For Congress at the Madison Square Theatre has proved to be a gratifying success, and it will be kept on the boards for some time to come. The new comedy that has been spoken of may not receive production after all.—Adonis is rolling up the figures at the Bijou.

The Musical Mirror.

Nanon is literally packing the Casino. The opera unquestionably is up for a long run, and the representation deserves the popular favor it is receiving.

* * *

The Black Hussar is in its eleventh week at Wallack's, and the attendance is still sufficiently large to gladden Colonel McCaull's spirits.

* * *

The Herberts, Harry Le Clair, Ella Wesner and others furnish an entertainment which, with the addition of the favorite La Belle Helene, gives plenty of amusement to the patrons of this establishment.

One of Aimee's New Plays.

"The name that was given to the play I wrote for Mlle. Aimee," said the Walt-Whitman-looking Charles Gayler to a MIRROR reporter recently, "was Melanie's Romance; but we are thinking of putting another title to it—something shorter. It is a three-act comedy, and the scene is laid in New York. Only seven people are in it, and they all have good parts. Aimee, of course, plays the leading character, and during a masquerade ball, which takes place in a private house assumes the characters of a messenger-boy and a Norman peasant girl. In another act she plays a [illegible] girl with any number of old, bald-[illegible] charmers and young dudes making [illegible] her. The piece develops her and enables her to bring out her strong points. She is well pleased with it. The royalty which I am to receive and all other business arrangements were concluded before she left for France. There is another character in the play that will make a very strong hit, I think, as it was drawn from life and is very quaint. It is that of Tom Rackett, an old-time fire laddie, who goes to the war with the Fire Zouaves.

"Of the plot: The parents of the heroine are French. The father has gone to New Orleans and entered the ranks of the Confederate Army. His regiment is called to the front and he is killed. Rumors come to the wife, but they are to the effect that he is only wounded. She seeks him out to nurse and care for him. Her self-sacrificing spirit succumbs when she learns of his death, and she, too, dies, leaving her daughter, who is very young, to the care of a mulatto nurse. In her turn the colored woman is attacked by yellow fever, and, dying, gives Melanie into the charge of an old Irishwoman, Mrs. O'Hara, who brings her up until the old zouave reveals the history of her birth, and the play ends, of course, with everyone happy. The play will be presented in Boston some weeks after the season opens."

Caught On.

From the manner in which Manager Harry Miner is preparing for the production of Caught On, the comedy which he has lately arranged to manage in conjunction with Ed. Clayburgh, that gentleman is as sanguine of its success as though the golden rewards of his enterprise were already jingling in his pocket. On Monday last a reporter of THE MIRROR was given a view of the handsome scenery which will be used in the production. It is of the grandest and most novel nature that has been seen in this city, even in spectacular, and does great honor to the scenic artists.

"That scenery for the snow scene there, which represents a skating-rink in St. Petersburg," said Mr. Clayburgh, "and which, as you see, represents ice as nearly as it ever was represented, has cost over $3,000, and I don't think I exaggerate when I say that altogether over $15,000 will be spent on the production. There will be fully fifty ladies and gentlemen on in that snow scene, skating away on roller-skates, and the costumes will surpass those of a great many more pretentious productions. The play is something on the Bunch of Keys order, but will lean to the spectacular.

"Besides the skating scene, there will be a genuine snow-slide, over which twenty-four sleds are to be drawn by handsome Siberian hounds. Mr. Miner is also making arrangements to get two trained elks to draw one of the sleds. Another mechanical novelty will be a pneumatic tunnel. The only people engaged so far are the star, Frankie Kemble, and Alfred H. Phillips, although I hope to have the company complete by next week, as we begin rehearsals at the People's Theatre on Monday. We open August 17 at the Union Square Theatre for three weeks—Mr. Miner would have liked to make the time longer—and go from there to Philadelphia, where we open at the Walnut Street Theatre.

The Drama in Australia.

Mr. Ernest W. Moon, who is connected with the *Australian Sportsman*, and also interested in several enterprises in the colonies, arrived in New York last week. He is intrusted with several commissions, among others to examine into the fire-alarm system in the large cities of this country, and to make a match between Beach, the famous sculler, and some one of our own sturdy oarsmen. Mr. Moon is conversant with the drama in all its aspects at the Antipodes. Bearing with him a letter of introduction to the Editor of THE MIRROR, he called at the office and had a long conversation with a member of its staff on matters theatrical in Australia.

When Mr. Moon left Australia the drama was in a flourishing condition. The four firms that control it run along with very little friction. These four firms are, in the order of their importance, Williamson, Garner and Musgrove, Rignold and Allison, Majeroni and Wilson, and Hiscocks. The last-named control the minstrel and variety business. George Augustus Sala has had great success as a lecturer. Genevieve Ward has had a highly successful tour. In all her repertoire, Forget-Me-Not was the most popular. Her leading man, W. H. Vernon, became a great favorite. Signor and Mme. Majeroni have been very successful with The Foundry-Master (Lady Clare). George Titheradge has made some reputation in The Professor and other light plays. George Rignold occasionally acts. He has made a success of My Partner, which failed in England. Kate Bishop and Phil. Day have won laurels in Confusion, to which they have the rights. Gracie Plaisted is a reigning queen in comic opera. She has appeared in Luscombe Searelle's two operas, Estrella and Bobadil. Searelle has been in Australia about a year, and has recouped his fortunes. Wybert Reeve is playing in light comedy in New Zealand.

John F. Sheridan has been in Australia about eighteen months, playing Fun on the Bristol. His Widow O'Brien has made him a lion. Billy Emerson's Minstrels are the reigning favorites in burnt-cork. Emilie Melville left nearly a month ago for China. W. H. Leake is playing old men in Williamson's stock company. Edwin Kelly—one-time Kelly and Leon—is an "old reliable" in the same manager's opera productions. Maggie Moore (Mrs. Williamson) appears semi-occasionally in comic opera. She still remains a great favorite with all classes.

Essie Jennyns, a prodigy, was for some time the sensation as a leading woman. She is a genius. The girl is a foster-daughter of W. A. Holloway, an old actor. He has taken her to England to see some of the queens of the drama there and to study.

A law to prevent the obstruction of theatre aisles has recently been passed, and the police closely inspect the theatres to see that its provisions are carried out. As a result the receipts have been cut down more or less, according to the attraction.

Among the popular theatre attaches in Australia is G. L. Goodwin, Treasurer of the Theatre Royal, Sydney. No man is better known or more thoroughly liked in the theatrical profession in Australia. The number of presents he receives in a year is astonishing. His house is full of them. James Moore, brother of Maggie, is another popular treasurer. He is located at the Theatre Royal, Melbourne. H. R. Harwood, operatic director for Williamson, Garner and Musgrove, is one of the oldest actors in Australia. He is highly respected. H. H. Vincent is the dramatic manager for the firm. He is a very popular gentleman.

George Coppin, a veteran low comedian, is now the Hon. George Coppin, a member of the Upper House of the Legislative Council. He is highly esteemed among all classes, and the profession, especially, is very proud of his elevation.

The Kiralfys Beaten.

A lawsuit, springing from a cause of long standing, in which the Kiralfys figured as defendants, and Manager Macauley, of Louisville, Marc Klaw and others as plaintiffs, was decided in a Cincinnati court last Friday. The trial of the case lasted two weeks, during which evidence was given by a number of people prominent in the business ranks of the profession.

In the Spring preceding the Kiralfy Brothers made a contract to play Excelsior for three weeks in Louisville during the Exposition, beginning May 12, 1884. The production was to be on the same scale of magnificence as the performance then running at Niblo's Garden. The agreement was that Mr. Macauley and his associates were to take the first $6,000 on the engagement: the Kiralfys were to take the second $6,000 and sixty per cent. of what was left. The agreement was made in this city in the presence of two witnesses, Messrs. Dan Macauley and Austin Morris. It was a verbal understanding Manager Macauley having been summoned in haste to his own town, and the Kiralfys having promised to forward the written contract by mail the next day. This document was not forthcoming for ten days. When it arrived Macauley found that "me und mein bruder" had changed the contract to read that they should receive the first $6,000 of each week. Macauley, thinking this was some mistake which would be rectified, proceeded with his arrangements for the engagement. After sending on two carloads of scenery, the Kiralfys, unwilling to abide by the terms of the verbal agreement, broke it, and so Louisville was not treated to the expected production of the spectacular Excelsior.

The local manager and his partners immediately attached the Kiralfys' scenery and began suit for $5,000 damages in Louisville. Judgment was rendered by default of the defendant. The scenery was sold. Last Fall Macauley attached the Kiralfys' baggage at Heuck's, Cincinnati, and began another suit for $5,000 there. The Strobridges individually became bondsmen for double the amount claimed in behalf of the Kiralfys. A verdict in favor of Macauley and his associates was rendered on Friday last, $1,300 being awarded.

Reed's Temporary Departure.

The Chicago press is having some fun over Roland Reed's singing voice. Eugene Field, of the *News*, has submitted it to a severe analysis, and with most happy results. If a MIRROR man remembers aright it is a nasal tenor, slightly fresco in the upper, mezzanine in the middle and ultramarine in the lower register. Mr. Reed is delighted with his success in comic opera, and writes to say that he is receiving $500 a week and is the highest-priced comic opera comedian on the American stage. THE MIRROR has nothing to do with his salary; it deals only with his art A streak of bad business in Mr. Rosenfeld's Mikado venture would play havoc with a much smaller—a very much smaller—salary. Mr. Reed gives THE MIRROR one item of news: he does not intend to desert legitimate comedy—he will air his Cheek and be as much of a Humbug next season as ever.

There is a scarcity of really clever comic opera comedians, considering the number of comic opera companies that are devastating the country. William H. Crane is lost to comic opera and burlesque, in which he is inimitable. He used to have—probably still has—a good voice. Mr. Crane told a friend, not long ago, that he fairly ached to re-enter the comic opera field, but that he could not afford to do it; it would be liable to hurt his present lucrative business were he to accept even a short Summer engagement. Mr. Reed sees the same danger, and hastens to assure the public that he never will desert comedy. John Stetson made Mr. Crane a very tempting offer of a Summer engagement in Boston; but the comedian declined it for the reason stated above. Since he left the comic opera boards, a half dozen imitators have succeeded him; but few, imitators or otherwise, have reached his level.

TELEGRAPHIC NEWS.

Miscellaneous.

[SPECIAL TO THE MIRROR]

BUFFALO, July 15.—The musical burlesque, A Modern Venus, struck a very disagreeable night to begin its week with. A pouring rain prevailed during the evening. The fair-sized audience present should be called a good one on this account. The piece went very well, some of the songs being encored; among others, Ida Mulle receiving a double encore in the first act. Her dancing was also applauded. The audience at the Main Street Rink, where the Mexican Band was to be heard, was cut down by the elements. It was not very large.

ALBANY, July 15.—The opening night of the Wiley Golden company at the Pavilion on Monday was the largest of the season, about 2,500 people being present. The Bohemian Girl was given in fair style. Another big house was drawn on Tuesday night, in spite of the heavy rain-storm prevailing all day, and which made things rather damp and uncomfortable. Richard Golden is out of the cast for this week.

LYNN, Mass., July 15.—The Corinne Merriemakes opened in The Mascotte at Odd Fellows' Hall, Monday night, to a light house.

BOSTON, July 15.—R. E. Graham and Maggie Deane appeared at Oakland Garden, Monday night, for a week, in Brother Max, a musical comedy. The third and last week of Polly began at the Boston Museum. A large house greeted the second of the promenade concerts under the direction of Adolph Neuendorff.

INDIANAPOLIS, July 15.—The new Iron Zoo is the only house open this week. The Beane-Gilday Collars and Cuffs show filled the house, and Fannie Beane made an impression. All local houses except the Zoo closed till late in August.

PROVIDENCE, July 15.—Three Wives to One Husband opened at the Sans Souci Garden Monday evening, for the week, before a large audience.

Rosenfeld's Revenge.

The announcement that Sydney Rosenfeld will positively produce The Mikado at the Union Square Theatre has created no inconsiderable amount of speculation as to whether he will be permitted to do so or not. Fred. McCloy, who is conducting Mr. Rosenfeld's business here at present, asserts that steps have been taken to preclude a possibility of interference from the law on Monday night. He has taken especial pains to obtain the best legal advice in the matter, and has been given directions how to proceed to secure Mr. Rosenfeld from embarrassment on the opening night.

In a quiet manner McCloy said to a MIRROR reporter last evening:

"I have been informed that Mr. Carte's lawyers, from Boston, have joined forces with Mr. Stetson to stop the performance Monday night; but those gentlemen should consider that others know quite as well as they to what extent they can proceed in the matter, and, being forewarned we are forearmed, and will meet any obstacle they may attempt to throw in our way. They know that such a thing as a permanent injunction is absolutely impossible, and, I can tell them, we are fully prepared to meet such a thing as a temporary injunction; if, indeed, they can secure one, which undoubtedly they can. But it will be a fruitless expenditure of money upon their part."

"Why did Mr. Rosenfeld terminate his engagement in Chicago so abruptly?" asked the reporter.

"Mr. Hamlin wanted Mr. Rosenfeld to continue, but he would not on account of the embarrassment Mr. Hamlin caused him on the opening night. You see, there had been nothing said about rent-money in advance, and, as Mr. Rosenfeld was not prepared to pay a matter of $500 without notification in time to secure that amount, and as Mr. Hamlin did not so notify him until five o'clock Monday evening, it naturally meant a lively skirmish. Mr. Rosenfeld had his personal check for $200 and $50 in cash in his pocket, and upon application to John A. Norton, that gentleman gave him his personal check for the sum required to make up the difference. Never dreaming that Mr. Hamlin would refuse the checks, Mr. Rosenfeld did not bother about going immediately to Mr. Hamlin, and when he did present himself, about a quarter to seven, Mr. Hamlin demanded the cash—he wouldn't take the checks. The doors of the theatre, front and back, were ordered to be locked, and the company was kept standing in the alley, while the people in front of the house were compelled to stand around. Mr. Rosenfeld hastened to the Palmer House, but failing to find Mr. Norton, that gentleman's partner took up Rosenfeld's check and gave him a check for the full amount, signed 'John A. Norton & Co.' It was eight o'clock when Rosenfeld returned to the theatre. The street was blockaded by a howling mob of ticket-holders clamoring to get in, and when Rosenfeld presented his check Mr. Hamlin grimly said: 'No check—*cash*, or the house will be kept closed.'

"Mr. Rosenfeld addressed the crowd, bidding them to stick; said that he had advertised that the performance would be given, and it would if the curtain didn't go up till ten o'clock. He returned to the Palmer House, and after a few minutes' skirmishing, in which a score of interested persons joined, the money was finally procured. Jumping into a cab, Mr. Rosenfeld hurried back to the theatre and triumphantly handed the cash to Mr. Hamlin, and the doors were opened at a little before nine. Soon after, when Mr. Hamlin attempted to pass by the doorkeeper, Mr. Rosenfeld said: 'It will cost you one dollar and a half to enter here to-night, Mr. Hamlin, and we won't accept your check, either!'

"Business was good during the entire week, and, excepting the Monday and Tuesday houses, there was not a night's receipts that fell below a thousand dollars. The company is playing this week in Milwaukee, closing there Friday night in order to reach here to open Monday night."

Professional Doings.

—E. S. Tarr will play his old role in Evangeline.

—Isabel Morris will not go with The Wages of Sin.

—John T. Craven will do Old Sport in Rag Baby No. 2.

—Joseph E. Whiting and his wife are touring Europe.

—Harry Richmond will take out a burlesque on Richard III.

—Louis Monaco is engaged for the Excelsior Folly company.

—John Mackay says he "cannot afford to take a benefit."

—Harold Fosberg is better. He will have a part in Clio.

—Frank Charvat has filled Ullie Akerstrom's time up to March.

—Lipman Keane has been engaged by Harrison and Gourlay.

—Wallace King, the tenor, goes with Haverly's Minstrels.

—C. H. Mathews will act as treasurer of the Grand Opera House.

—George Staley will be a member of W. E. Sheridan's company.

—Janet Edmondson's operatic season in Montreal is a failure.

—Pauline Markham will play a month on the Texas circuit this Fall.

—Newton Beers is on the road with Rooms for Rent, and is doing well.

—While in London Manager Duff secured an opera by Paulton and Bellamy.

—The Corinne Merriemakers opened at Lynn, Mass., on Monday night.

—It is said that Lizzie Annandale will not be with Emma Abbott next season,

—Mary Bird, late of Barry and Fay's company, will summer at Ocean Spray.

—The Gracie Emmett Sketch Club faded away in interior New York recently.

—The Enchantress, a pretty opera, seldom done, will be revived by Alfa Norman.

—Signor Mamert Bibeyan will be *maitre de ballet* in the production of Clio at Niblo's.

—Rose Coghlan's manager is busily at work engaging a company for her coming tour.

—R. E. Stevens is busily booking attractions for Bidwell's New Orleans theatres.

—W. H. Smith, manager of the Standard Theatre, St. Louis, is at the Broadway Hotel.

—C. F. Dilger, once a member of Augustin Daly's company, will support Estelle Clayton.

—Hillary Bell has painted a life-size portrait of R. B. Mantell. It will be carried on tour.

—Manager J. S. Raynor, of Kansas City, has arrived in New York in search of attractions.

—Susie Sheldon, of the Mixed Pickles company, will sojourn for the summer at Ocean Grove.

—It is said that Owen Westford and Susie Russell, a sister of Lillian, are shortly to be married.

—About $70,000 has thus far been subscribed toward rebuilding the Music Hall, Buffalo.

—M. B. Curtis will open his season at Hooley's Theatre, Chicago, in Sam'l of Posen, on Sept. 13.

—Rosa France will be a member of the Rag Baby company. She was formerly with Lawrence Barrett.

—Bebe Vining, Harry Allen, Fred. Archer and Sophie Hummell go with Adah Richmond's company.

—William Cronin, W. J. Scanlan's old variety partner, has been engaged by the latter for the coming season.

—Charles E. Cook is the guest of Charles Atkinson at his pleasant Summer home at Point Shirley, Mass.

—"Delicate, Rather," is the name of a topical song that will be introduced in Pepita; or, The Girl with a Glass Eye.

—Manager Gustave Amberg sailed for Europe yesterday (Wednesday) on the steamer *Ems*, of the Bremen Line.

—Havlin's Theatre, Cincinnati, will reopen August 23 with Frances Bishop and Alf. McDowell in Muggs' Landing.

—The Thompson Opera company will produce The Mikado at the Highland House, Cincinnati, during the week of July 20.

—Edward Aronson has reorganized the advertising arrangements of the Casino. A new style of billing has been introduced.

—Theresa Adams, an American lady, who has been studying in Europe, recently made a successful debut in opera in Florence.

—Ada Gilman has been engaged by E. E. Kidder for his Niagara company, this engagement making the company complete.

—Belle Cole, the contralto, intends shortly to pay a visit to her home in Jamestown, where she will give a number of concerts.

—Eleanor Moretti has been offered the leading part in Her Atonement, the role in which she made such a decided impression last season.

—Fraulein Brandt, who became such a favorite with Damrosch's Opera company last season, has been engaged for the same company.

—Arthur Moulton and his wife (Rose Stewart) are at Moultonboro, N. H., for the Summer. They are engaged for The Hoop of Gold.

—Ada Deaves has made a success as Biddy Ronan in Shadows of a Great City, and has been re-engaged. A piece is now being played called The Shadowed City.

—Mlle. Theodore de Gillert, the danseuse, has just closed an engagement for two seasons with C. A. Locke, of the American Opera company. She sailed for Europe last Friday.

—The suit of John T. Macauley, of Louisville, against the Kiralfy Brothers, has been decided in favor of the plaintiff, and damages are assessed at $1,230. The suit was for $5,000.

—Luigi Lablache ended his engagement with Wilson Barrett in June. He had been with him three years, having played in The Silver King company five hundred times and The Romany Rye two hundred and fifty times in the English provinces.

The Giddy Gusher.

I attended a party the other night at a country-house and laughed more in four hours than I had in four years before. Every guest wore something out of date. It was called an "old-fashioned party," and when I got my invitation I thought it was a good old-time gathering that was intended, but in small letters I found I was directed to wear a costume of old fashion.

* * *

The section of the country in which this festival occurred is of a thrifty character, and everything the oldest inhabitant had ever had, he or she religiously kept. I never saw such a gathering in my life. It seemed as if each new arrival was funnier than the other.

There were no Martha Washington costumes. At the present day they are not so conspicuously odd. But the lady who appeared in the rig she wore in 1862 was a daisy.

Her hair was brushed back and tied low in her neck, and hitched on to it was a huge pad of jute as big as a full pincushion. Over this was drawn a net planted thick with huge amber beads. This was called a waterfall, and the hat of the "waterfall" period was a small, flat piece of straw applied like a plaster to the bump of reverence, held in place by two ribbons tied under the chin. The dress was cut princesse style, but the gores were nearly a yard wide at the bottom—therefore front, back, two side backs and two side fronts made the skirt six yards wide, and a hoop distended it like a balloon, the back breadth laid on the ground one good half yard, and in this trim ladies walked abroad. More grotesque spectacles than these costumes were never seen, and yet we looked upon them as simply lovely in those pleasant days of '62.

* * *

A gentleman in the garb of a heavy swell of 1850 was something to stagger one like a bottle of whiskey of that date. A beautiful garment was his overcoat, with flowing sleeves. The ladies in '62 wore flowing sleeves, but the men had the start of them. And the loose paletot of the year '50 presented a very liberal display of broadcloth. Whether gentlemen wore petticoats in their pants I don't know, but there was plenty of room for them. "Peg-top" pants came in shortly after, and those pretty things were cut like 'Fiftys, only suddenly closing about the ankles. The "Belteasor hat" properly crowned the fashionable brotherhood at that time, and boots were made about four sizes longer than the foot, with square toes that by some process were induced to turn up like skates.

* * *

A grave and reverend minister wore this rig. He went on his wedding tour in it thirty-five years ago. His daughter wore the bridal dress of her mother. The dear old lady couldn't button the waist round her fat arm today.

How funny it is that the fashion that enjoys the approbation and approval of the most tasteful people upon its introduction, becomes ridiculous and utterly laughable the instant it is superceded by another, destined in its turn to be just as much a butt of ridicule as its predecessor. One of the features of this exhibition of old fashions was the one-button glove. I always laugh at Cottrelly's make-up in the last act of The Black Hussar. The one-button glove enters largely into that grotesque costume. But if she could have seen the pea-green kids pulled up tight and short about the wrist by a little flat braid that ran through a little catch, she would have felt that those recently cleaned one-button pair of hers had been eclipsed.

* * *

There is an old man in New York who for fifty years has laid aside every suit of clothes in which he encountered any memorable event. There was a shocking railway accident years ago on the New Haven Railroad, when a train of cars went through a drawbridge somewhere near George Clarke's phenomenal farm at Norwalk. Old Pa was on board, and he has preserved the travelling suit he wore on that occasion.

Some one borrowed it and wore it to the party, and a friend of the second party got a complete layout in which old Pa was to officiate as Deputy Sheriff when John C. Colt was to have been hung about forty years ago, but wasn't.

* * *

That was the age in which to get gentlemen's neckties for crazy-quilts. They wore scarfs of rich figured satin two yards long and twenty inches wide. They put 'em about their throats (even in the Summer time) twice. Think of a slim of the present time with his long goose-neck wound with a two-yard satin scarf. He could put it round the now fashionable neck six times if need be.

Not one woman in a hundred can put on her wedding dress when she celebrates her crystal, let alone her silver-wedding; and about as many men can wear their bridal trousers ten years after they take the fatal step in them.

Henry Ward Beecher was a slim young man fifty years ago, and I know a woman who sat on the same bench at singing-school with Robert Ingersoll when he was a tall, lank young fellow.

So it seems that Christianity and unbelief are both fattening. It's much more reasonable that two different things can produce the same effect, than that one cause can produce two entirely opposite results; but you take a woman and she will believe anything.

* * *

I remember laying off in a Russian bath one day, and after the resting process began, and I was tucked up to fry in my own fat on a 2x7 bed, I began to look at my neighbors. However intimate I may be with a woman, I never know her with her clothes off. So, though there was something familiar about the party on the left, and a remembered something about the party on the right, I could't place 'em. One little woman hardly raised the blanket under which she lay, while the other erected an embankment over which I couldn't see the door.

I looked at Skinny and I took in Fatty. Presently the oleaginous one said:

"I believe we know each other."

It was Mrs. Senator Spencer, who as May Nunez—a tall, slim girl—had played at Daly's.

She weighed a ton, and I could scarcely believe her identity. Then the little one on the right chipped in, and she proved to be Agnes Booth, who didn't weigh a hundred. And those two women visited the baths for the widely different purposes of getting thin and getting fat. We took the depositions of five attendants who had been in the baths constantly for years—they hadn't lost or gained a pound in all that time. But Booth and Nunez continued the practice with great hope—but no good.

* * *

You talk about revelations and disclosures. A Russian bath lays over the New Testament in the way of Revelation, and beats the *Pall Mall Gazette* for disclosures.

I believe if Mr. Stead's course becomes fashionable, and THE MIRROR goes in for holding itself up to nature, I will write a chapter located in the baths and dealing with New York without a shirt.

No one begins to know anything of a friend till they meet in the Russian bath. Now, there was Lucinda, quite a nice girl, willowy and æsthetic, and Miranda, solid and jolly—stout, but seemly.

Great Scott! I went in their company to take a bath.

We disappeared in our separate dens and shed our raiment, arrayed ourselves in sheets, and met outside. Lucinda had left me a delicate but still quite a pretty figure—decent arms, a girlish bust, and a rounded waist, massive braids coiled low in her neck, and a pretty bloom on her maiden cheek. Miranda, as I have said, is a matronly party, snugly lashed up in black silk, with a saucy bang hanging over her round face. She was not an appalling spectacle as she smilingly closed the door of her little room.

* * *

I got outside first, and was thanking heaven it had not made me a squaw and compelled me to wear a blanket. I was having so much trouble trying to be full dressed in a sheet, when I saw approaching me two figures utterly strange and wholly ridiculous.

Imagine my consternation when the voice of Lucinda emerged from a sheet apparently hung on a broom, and the tones of Miranda saluted me from an unwieldy tub of humanity that rolled out of the sheet and broke over the sheet at every step.

I controlled myself, and the procession went on to the steam-room, where the partially shrouding sheets were thrown aside. Oh, dime museums! What was it? Lucinda came forth a rival for any living skeleton, and Miranda's corsets had let loose a regular Hannah Battersby.

* * *

Calvin Edson was quite a fat party beside Lucinda for a class in anatomy. Lucinda would have been invaluable, and Miranda in some places outdid Hannah. There was some trouble with my fat friend's circulation and the blood got clogged up in her ankles. This produced the effect of a pair of top boots. Lucy had been wearing abnormally high heels, and that had built bunches on her big-toe joints that were perhaps useful for anchorage, but could not be termed strictly beautiful. Both of my friends had the appearance of having been picked on top. The glossy braids and the drooping bang had disappeared. A simple but touching wad stuck up on top of each head like the knob on a soup-tureen. This was all the hair either had—just enough to swear at, not enough to swear by. I vow that only by their voices did I know them. Lucinda's maiden blush was steamed off her in ten minutes. A regular old saffron-colored complexion set in, and altogether they were a sad proof that Eve did a wise thing when she invented dressmaking. What on earth any Adam would do who, wandering in his orchard, should meet any one of the Eves I see at the Russian baths, it is impossible to say, as man is a strange animal; but I think he would hang himself on the limb of an apple-tree, and the cause would be a just one.

* * *

"We don't have many mejums now-a-days," said the woman as she started up my back with a scrubbing-brush. "They comes either very thick or very thin these times."

"Yes," said I mournfully, as I looked at Lucinda and Miranda, "and either way they are something wicked when seen in the realms of the Russian Bath." THE GIDDY GUSHER.

Professional Doings.

—W. S. Harkins has been engaged by E. F. Thorne.

—George Boniface, Jr., has been engaged by McCaull.

—Katie Stokes, who has been suffering from diphtheria, is better.

—Esther Lyon has been engaged for the White Slave company.

—The Lorellas will star next season in their latest success, Mishaps.

—Elliott Dawn's new drama, Drifting Apart, will be produced shortly.

—George Towle and Edith Jenniss have left the Dora Wiley company.

—Barney Reynolds has been engaged as one of Tony Hart's Buttons.

—Will J. Duffy will be business manager for the Lorellas the coming season.

—T. H. Glenny, George Robertson and Clara Flagg go with Rose Coghlan.

—William Candidus, the tenor, has been engaged for the Thurber Opera scheme.

—It is probable that Marie Loftus will engage with the Excelsior Folly company.

—Alfa Norman has decided to take a company out next season in English opera

—The Brooklyn Theatre will open its season on August 31 with Around the World.

—Conried and Hermann have secured the new opera by Millocker, called The Vice-Admiral.

—Abdallah Ben Said's troupe of Arabs, thirteen in number, end their season on October 25.

—Sydney Armstrong will probably play the leading part in A Prsoner for Life next season.

—George Fleming, a member of Dominick Murray's company all of last season, has been re-engaged.

—E. L. Ludlow will be business manager for Maubury and Overton next season, having been re-engaged.

—Mr. Winne, the regular stage carpenter of the Union Square Theatre, has been re-engaged by J. M. Hill.

—Funny Valentines, at Tony Pastor's, is doing a good business, and the box office receipts are increasing nightly.

—The receipts of Nanon for last week were over $8,250. On Monday and Tuesday nights the house was again packed.

—Al. Phillips and Frankie Kemble will both appear in the former's play at the People's Theatre early in the season.

—Townsend Percy finds it difficult to collect his royalties on The Lace Handkerchief—in fact, can't collect them at all.

—George H. Bussey is building a theatre in Rochester. He has engaged Richard Fitzgerald to act as his New York agent.

—Douglas White, who was a member of the In the Ranks company, has secured the right to it and will take it on the road.

—The Colosseum is the only theatre in Circleville, O., with a population of 8,000. Seats 800. T. Blackstone is the manager.

—The member of the profession with "several offers for next season" in hat or reticule is more numerous than ever in these days.

—It is to be hoped that the ill-use to which The Mikado is being subjected will not lead to unpleasant complications with Japan.

—Watson A. Tabor, a prominent young actor from San Francisco, has been engaged by Legrand White to support Minnie Maddern.

—Heinrich Conreid will take a flying trip to Europe shortly, returning in time to produce the new opera, Whitsuntide in Florence.

—Rachel Booth is in negotiation with the Casino management, and is in possession of an offer from C. H. Hoyt for next season.

—The Third Avenue Theatre is being used for the manufacture of the scenery and mechanical effects for Doré Davidson's play.

—Daly's Theatre will be decorated in a much more lively style, and the sombre look which it has hitherto borne will be banished.

—J. J. Brady, representative of Manager Hill at the Court Street Theatre, Buffalo, is in the city for a few days, consulting with his chief.

—Mr. and Mrs. J. P. Reynolds will return from Europe about the middle of August, in time for the opening of the Boston Theatre.

—James Mead and E. A. Rich go with Peck's Bad Boy company. The first plays the Policeman and the latter the Groceryman.

—Alexis Markham (Von Gusikot) has made a great success as the Abbe in Nanon. The management are well pleased with the change.

—Albert Stritt, a well-known tenor from the Frankfort Opera House, appears at the Metropolitan Opera House, New York, next season.

—The Thompson Opera company, having lost its grip on The Beggar Student, is about to do The Mikado, on which there are several grips.

—All contracts at Comstock's Opera House, Columbus, O., are cancelled. Renewals may be made through Millers and Okey, the new lessees.

—Ritchie Holbrook and J. L. Guilmette have gone to Asbury Park. They have signed with Harry Brown for the Excelsior Burlesque company.

—Among the people engaged to support Clara Morris are Bijou Heron, Mrs. Farren and Helen Adell. George F. Bird will act as stage manager.

—H. P. Taylor leaves to-morrow for Wolfsboro, N. H., where he will spend a week with that bucolic sport, Frank Daniels, who is enjoying rural life.

—Rosalba Beecher and Bertha Ricci have both re-engaged with Manager McCaull. The company now playing in Chicago will shortly close its season.

—Nearly all of last season's Monte Cristo company has been re-engaged to support James O'Neill. And it wasn't a very good company, either.

—There was a very large gathering of professionals of high and low degree at the production of Funny Valentines at Tony Pastor's on Monday night.

—There are a lot of open weeks at the Star Theatre for the late Fall and early Winter. Thanksgiving week is open. The theatre is for share or rent.

—Charles H. Hoyt has completely re-written A Tin Soldier. Negotiations are pending with James T. Powers to play the leading role and be semi-starred.

—J. J. Lessinger, a German dialect comedian, has given up the stage management of a Buffalo Theatre to join Barlow, Wilson and Rankin on August 10.

—The Detroit Opera House has been leased to C. J. Whitney for a term of years. But little improvement will be made in the house until after next season.

—Eva Byron, who has been very successful in juveniles and singing soubrettes, is disengaged for the season. She possesses a very pleasing soprano voice.

—Arthur Gregory, Eliza Glassford, Will Cummings, Frank Courier and Nestor Lennom have all been engaged by Daniel Frohman for May Blossom.

—Signor Emano, who has signed with Manager Duff for The Mikado, sailed for Europe on Saturday, but will return in time for the Standard Theatre production.

—Madame Michel is pressing her suit against the promoters of the late Lyceum School. Her counsel thinks that the theatre property is liable for the debts of the School.

—Patrice, the young actress who was successful in the French part in Three Wives, will appear with the Carrolls. She afterward joins the Excelsior Burlesque company.

—Woolson Morse left for Chicago on Saturday to confer with Alice Harrison regarding his new musical comedy in which she will star. Edward Holst is part author.

—Mose Fiske's Phunny Phaces was produced at a Summer theatre in Portland, Me., on Monday night. It did not make a pronounced hit, but was funny in spots.

—Manager Joyce has filled time for John S. Murphy until Jan. 1, but is offered dates until much later. The tour will embrace Canada and the Northeastern maritime towns.

—Ada Stanhope (Mrs. Gus Bothner) will shortly arrive from England, after an absence of five weeks. She travels with her husband in A Bunch of Keys the coming season.

—The Wilbur Opera company is in deep difficulties down East. Creditors are swarming about the manager, and at last accounts he was about to take the Poor Debtor's Oath.

—The Humane Society of Pittsburg has temporarily squelched the Rinehart Juvenile Opera company. The Society's procedure also ended Manager Ellsler's Summer season at low prices.

—Aladdin the Second, a burlesque by Alfred Thompson, which had a successful run in London many years ago, will probably be furbished up and done in New York the coming season.

—Jennie Kimball has cancelled the six weeks' date of the Corinne Merrimakers at the Boston Bijou, which was to have opened next Monday. She did not care to brave the hot weather.

—Eva Byron, who plays juveuile and soubrette parts, is in the city. Miss Byron was a member of Joseph Murphy's company last season. She has not engaged yet for the coming season.

—Annie Lewis will star next season under the management of James D. Lee. She is young, and is accomplished in vocalism and dancing. Miss Lewis will star in a play called Little Trump.

—The ballet of Bartley Campbell's Clio company is called for rehearsal at Niblo's Garden on Monday, July 27, at 10 A. M.; the dramatic company for July 29, at the same time and place.

—Zelie de Lussan, well known as a concert soprano, has signed with the Boston Ideals, under W. H. Foster's management. The latter declares that he will bring the organization to the front again.

—Ed. Marble is passing the Summer with George Thatcher at his residence, "Rose Cottage," Westfield, N. J. Mr. Marble will be a member of Thatcher, Primrose and West's Minstrels next season.

—James H. Palser is arranging for a tour of Dark Days, Comyns Carr's dramatization of Hugh Conway's well-known novel. Harry J. Loveday, of the London Lyceum, is interested in the venture.

—The Turner Opera House at San Antonio will be greatly improved for the coming season. It is the only theatre in the city, and the auditorium is on the ground floor. Ernest Rische is the manager.

—The steps of Daly's Theatre have been taken possession of by professional loungers. The Grecian-Doric pillars afford a pleasant retreat for those who love to gaze upon the gay multitude on the promenade.

—Joseph Brooks and the present management of Lillian Russell are at variance as to the validity of each other's contracts. The lady is delighted to discover that there is another quarrel over her services.

—Next season will be Kate Partington's fourth with Draper's Uncle Tom's Cabin company; but Miss Partington has played Topsy time out of mind in this country and in England. She has but one rival in the part.

—J. B. Dickson is at present very busy in getting up the costumes for Bluff, Jessop and Gill's new comedy-burlesque. The people engaged by Mr. Jessop in Europe for this production will probably arrive in a week or so.

—Kittie Rhoades arrived by steamer from Charleston with her company on Tuesday. She closed in Augusta, Ga., after a season of forty-four weeks. She reports that Florida and the South generally was very good. Her next season will open in Ohio about the middle of September. For the Summer she goes to Weedsport, N. Y.

—Lizzie St. Quinten and her company left New York for New Orleans on Monday at five o'clock. She tried to secure Mattie Danielle for second roles, but the latter did not care to accept, although the terms offered were high. Manager Templeton made Miss St. Quinten an offer to replace his daughter Fay in his company.

—Next season Millers and Okey [illegible] virtual control of legitimate [illegible] Columbus, O. Already possessing [illegible] they have leased Comstock's Opera [illegible] Regular prices will prevail at Comstock's low prices at the Grand.

—Another copyright dispute is likely to arise. T. H. Glenny and several other writers have adapted "Dark Days," and J. H. Palser, late with Henry Irving, has arranged for the production of a dramatization simultaneously with its English presentation.

—C. H. Goodwin, manager of the Chicago Museum and Theatre, will be in New York next week. He has a few open dates left. His house will be equipped with an entirely new auditorium. The seating capacity is 2,500. It is a popular-price house.

—J. C. Stewart, who owns the comedy Two Johns, wants twenty-five per cent. of the gross receipts the coming season. This is the rock upon which he and Mr. Hart split. J. W. Murray has been engaged to take the latter's place. Peter Rice, who successfully piloted the company last season, does not manage the coming tour. It opens at Yonkers, N. Y., on August 31.

—Yesterday (Wednesday) was the third anniversary of the marriage of Tony Hart and Gertie Granville. Their residence in Forty-sixth street has been literally run down with messenger-boys conveying telegraphic congratulations. One present took the shape of an immense button with the inscription, "Success to Buttons." A table is loaded down with presents.

—Buttons is the name of the comedy which Tony Hart will try on the Jersey dog next month. The plot is not revealed. The regular season will open in Buffalo in September, and then all the large cities will be visited. It is arranged that Mr. Hart shall appear at three metropolitan theatres during the season—the Fifth Avenue, the People's and the Grand Opera House. W. L. Bowron will be musical director and E. J. Parker manager.

—Charles R. Bacon, R. J. Dunton and F. W. Stevens, all members of Kate Claxton's last season's company, are summering at Bar Harbor, Maine. They hold clerks' positions in three of the leading hotels of that popular summer resort. Mr. Dunton is at the St. Sauveur House, Mr. Stevens at the Atlantic House, while Charley Bacon presides over the register of the Grand Central. Mrs. Bacon and Mrs. Dunton are with their husbands.

—Messrs. Bertram and Wilbur will take an American military drama, called Reward, on the road next season. The theatrical features will be extensive, including a uniformed band, drum corps, and a sham battle by companies of soldiers. The managers say: "The play is on the Her Atonement order—of course we think it much better—stronger to play. The time of action is 1847, so we can play through the South. Eighteen weeks of time have been filled."

—It looks very much as though [illegible] ties between Managers Al. Hayman and Bartley Campbell would not be settled as amicably as appeared last week. Mr. Hayman has sent numerous communications to Manager Sisson, his agent in this city, advising that positions to insist on the expenses that had been incurred in cancelling the dates of the company booked for Pittsburg and Philadelphia, which Mr. Campbell paid. In obedience to these orders Mr. Sisson has engaged a lawyer, although he still hopes that matters will be settled satisfactorily.

—Charles Andrews states that sometime has been booked for his Michael Strogoff company, and he is now negotiating for same. Negotiations have been going on for some time with the best class of specialty people. Bonfanti and Brianza will probably head the ballet of fifty. The part of the English correspondent has been made a low comedy role—a sort of Sam'l of Posen. It will be played by Max Freeman, who will have charge of the production. The leading part in future will be Nadia, Strogoff being made somewhat of an appendage.

—The discipline war at the Casino is not yet ended. Every night on entering their dressing-rooms the people are sure to find some new rule posted up. First of all the chorus were banished from the greenroom; then not allowed to stand in the wings, only one exception being made; again, warning was given that any one using a word or line not in his or her part was to be fined. Frank Wilson has grown rather tired of this; so he issued a bogus notice on Monday night which ran as follows: "Ladies and gentlemen of the chorus will, in case of fire, remain seated in their dressing-rooms until the principals are safely out of the building."

—While Gustave Amberg is in Europe he will engage a full opera company. He intends to run it all the season, independently of his dramatic company at the Thalia. He has engaged Herr John Lund, late director of the Metropolitan Opera House, as his musical aide, and Richard Koenig as his business manager. Several new operas now running successfully in Europe will be produced in German by him before they are done in English by the Aronsons. He will also endeavor to engage a son of Wachtel, the once famous tenor. The young man's reputation is already great.

—Edward Harrigan's company, with the exception of a soubrette yet to be engaged, will include Mrs. Annie Yeamans, Stella Boniface, Ada Farrell, Della Stillwell, Emily Yeamans, Katie Langdon, Annie Hall, John Wild, James Fox, William West, Michael Bradley, James Murphy, Richard Quilter, Peter Goldrich, Joseph A. Sparks, John Sparks, Dan Collyer, A. C. Moreland, George Merritt, William Merritt, Mr. Eberly, Harry Fisher, George Stout, Ed. Coffee, Thomas Ray, Charles McCullough, Henry Weaver, Jr., and John Doyle. Rachel Booth will probably be the soubrette. William Vail has been engaged as master mechanic. The rehearsals of Old Lavender will be begun on August 10.

—"The chorus of The Mikado is now being perfected," said J. C. Duff to a MIRROR reporter recently, "and the rehearsals will be begun very shortly. In fact we shall have the opera ready for production long before it will be put on the stage. We will not be hurt in the slightest by Rosenfeld's production here, whether he succeeds or not. That will clear the way the better for us. It doesn't matter how many of these companies play at The Mikado. Gilbert and Sullivan's opera depends entirely upon their elaboration of detail, good acting, and the strength of this [illegible] especially rests mainly on the two comics, Ko-Ko and Pooh-Bah, which [illegible] Ryley play." Mr. Duff should hire [illegible] idle theatres here and there about the [illegible] put on a few inferior Mikados.

PROVINCIAL.

BOSTON.

A Modern Venus was the attraction at Oakland Garden during the week. In several newspaper notices beforehand it was stated that the libretto was written by Sydney Rosenfeld; but I have looked carefully over the official programme, and do not discover his name mentioned anywhere, which relieves that gentleman of a serious load, and suggests the idea that the libretto is a cooked-up affair. Some of our musicians and variety people think it is so easy to write a libretto. They should hear this and weep. There are, to be sure, some witty and some humorous things in it; but they are so desultory in their arrangement and sequence and the story is so vague that the hearer grows weary. Fred. J. Eustis is announced as responsible for the music, which is quite respectable, and indicates that he will yet make a decided success in this realm. The people appearing in the travesty (beg pardon! "travestie" the programme has it) are much better than their lines. Ida Mulle made a pretty appearance in several neat songs and dances; Kate Davis, as the book agent, made a decided popular success; Genie Holtzmeyer made a very substantial Venus, and Charles Coote and John D. Gilbert were clever in the characters of a magician and his aid, though a less inane libretto would have given them a much better chance. I was present on Wednesday night, when the character of McTuff, the New York police captain, was not represented on account of trouble with Ed. Morris, which seemed to throw the policemen into a state of sixes and sevens. Tony Williams appeared in the character later in the week. There is enough idea in the "travestie" to make a good play if worked on intelligently.

Polly had good houses during its second week at the Boston Museum; but Billee Taylor is underlined for the fourth week.

"Hello, Earl! how are you?" was the greeting that I heard in a clear baritone voice as I was passing the Adams House on Friday. As I can count the people on my fingers who greet me by my Christian name, I looked up suddenly and curiously, when Ed. Morris separated himself from a group at the doorway, and approached me. I have always considered myself as partly responsible for this young man's appearance on the stage, and of course like to see and chronicle his success. When he was a mere boy, some five years ago, he was employed in a lithographic establishment where I spent part of my time, and he would frequently electrify the entire establishment by the cleverness of some of his imitations. The one that first attracted my attention was an imitation of Harry Kernell. I had strolled into the Howard Athenæum a while the night before, where Kernell was playing that week, and when I approached young Morris's table that morning, he greeted me with one of Harry's speeches, in such capital guise, not only speaking and acting like him, but even looking like him, that I told him he was wasting time drawing with pencils when he could draw so much better behind the footlights. He soon afterward got into the chorus at the Gaiety Theatre, and his first chance was as the doctor in The Mascotte, which he made very funny, it never having been done anything with before. I did not see him again till he came here in Skipped by the Light of the Moon, in which his Irish policeman will be remembered as being as good in its way as were the personations of Louis Harrison and John Gourlay. I wanted to see him in A Modern Venus, and wish I had gone to the Garden earlier in the week; though I suppose the character was not a creation so much as an imitation of the creation in Skipped. Mr. Morris goes with Evangeline. I think that he will fairly let himself loose here, in which case he will make a great hit.

Arthur Sullivan was in town Wednesday for two or three hours, in consultation with his legal counsel, but returned to Newport early in the day.

Bartley Campbell was in town two or three days last week.

I met George W. Floyd, Nat Goodwin's business manager, in front of Clarke's, on Washington street, on Saturday. He seemed full of business.

A good story is in circulation about Manager Stetson. After he had been to see Bottom's Dream, some one asked him of his opinion of it. "No good," he said. "It ain't got no bottom."

T. N. Hastings says there is no truth in the story I mentioned last week about John Stetson's management of the Bijou Theatre next season.

The *Empire State* has taken a prominent position in furnishing amusement, and began her season this season in the nick of time, just as the hot weather began. I went down the harbor again as a passenger on Friday night, to witness the Nantucket illumination, and there were about eighteen hundred people aboard. Hilda Thomas was among the passengers, and it did not take Frank Scott long to discover her, when by his remarkable persuasive powers he soon had her at the piano, singing to the accompaniment of C. D. Blake, the well-known composer, several well-known songs of the day, among them "The Old Red Cradle." Mr. Scott and his quartette joining in the chorus. Minnie Emery also sang, among other selections, "Don't Leave Me, Johnny," to popular acceptance. Mr. Scott is proving himself quite a valuable man in his double capacity of press and advertising agent and provider of amusements aboard. The *Empire State* Band, C. H. Tompson, leader, also played a good collection of popular music; and Master Cushing played a cornet solo.

The promenade concerts were inaugurated at Music Hall on Saturday night, and the initial one was a great success. Adolph Neuendorff still continues as director and conductor. The selection of music was a popular one, and the idea will probably take. I do not recall any promenade concerts here worthy the name since the palmy days of Gilmore.

CINCINNATI.

Manager Harris and his efficient adjutant, Milt Gotthold, have reason to congratulate themselves over the success of the former's recent venture at Robinson's Opera House. Wiseacres innumerable had predicted failure immediate and complete, yet despite the unfortunate location of the theatre and the torridity of the weather, the enterprise has proved a success from the very outset. Fun on the Bristol constituted the attraction last week, with Louise Arnott in Sheridan's famous role of the Widow O'Brien, supported by some clever artists in the persons of Harry J Crandell, W. J. Sully, Nellie G. Sully, Bessie Cottrell, Edward Blackford (F. D. Tannehill) and Jennie Bartine. This week, Harris' Opera co. in Mascotte and Chimes of Normandy.

Manager R. E. J. Miles has been in the city for several days, the potent attraction in his case being the trotting races at Chester Park.

Fred Engelhardt's Old World Gem co. has been doing an excellent business past week at the Highland House, Mme. Jacquarine, in her sword specialties, being the main attraction.

Manager James E. Fennessy has returned from a several weeks' sojourn in the East.

Among other attractions booked by the management of Heuck's for next season are three of Bartley Campbell's plays, Siberia, White Slave and Clio.

The Grand will reopen about the first of September.

Treasurer R. L. Britton, of Harris' Museum, is absent on a two weeks' vacation.

The gate receipts at the Zoological Garden for June netted $3,000 more than during the corresponding month of last year. So much for enterprise in management.

The damage suit of Manager Macauley, of Louisville, *versus* the Kiralfy Brothers, which has been on trial in the Superior Court of this city for the last two weeks, resulted in a verdict 10th for $1,230 in Macauley's favor. The sum originally sued for amounted to $5,000, and was in consequence of a breach of contract on the part of the Excels or comb.

Frances Bishop and Alf McDowell, in Muggs' Landing, will open the season at Havlin's on August 23. To the ordinary resident this may appear a trifling preliminary, but as the manager says so, "it goes."

Manager James Collins is making matters lively at the Highland House, and has secured the Thompson Opera co. for a two weeks' season, beginning 20th, during which we are promised The Mikado.

Madge Liston, clog dancer, has joined the Old World Gem co. at the Highland House.

John Rettig is getting up some new scenery for Baker and Farron's new play, A Soap Bubble.

A first-class cafe, now being completed, will be a leading feature at the Vine Street Opera House during the approaching season.

Manager John Havlin intends to improve the appearance of the Bijou by an extensive redecoration before the season's opening. The auditorium will be entirely repainted, new scenery will be added, and the handsome little theatre will in every respect be made more attractive than ever.

And so "Gath" (George Alfred Townsend) finally announces that his play, Cromwell, will not be produced next season by William E. Sheridan, alleging that "in its present shape the play is not adapted for stage representation."

Al. Thayer, dramatic critic of the *Enquirer*, is summering at Lawrenceburg, Ind., and Montgomery Phister, of the *Commercial Gazette*, who is tempting the gods with A Soap Bubble, is seriously deliberating on secluding himself forever more from the gaze of a fickle public in the event of Baker and Farron not making a "go" of the new play. However, Montgomery is a really clever fellow, and no one more than your representative wishes him success.

CHICAGO.

The production of The Mikado by the Rosenfeld Opera co. at the Grand Opera House was very successful. Some of the principals in the cast hardly did justice to the music, but made up for shortcomings in this direction by capital acting, and an excellent appreciation of the comical lines in Gilbert's libretto. Alice Harrison was full of mirth as Yum-Yum, and did not lose a point. Her make-up was perfect, and she looked as much like a Japanese maiden as a study of Japanese screens and fans could make her. By some trick of painting the eyebrows and other facial lines, she even secured the almond-shaped optics of the celestial race. The manner of dressing the hair, the costumes and odd little tricks in walk and attitude, made her performance a notable one. She sang her music acceptably, if not strictly in accordance with Sullivan's score.

Roland Reed made a hit as Ko-Ko. The words of the part are about as funny as Gilbert can make them, and Reed got all there was out of them. His singing was not bad, although its quality was nasal and unlike any other voice ever heard in comic or any other opera. From Mr. Reed's first appearance in opera, and his success, there is every reason to believe that he would rank with Francis Wilson if he devoted himself to this line of work. J. N. Herbert as The Mikado, Herbert Archer as Pooh-Bah, George Broderick as Pish-Tush, and Emma Baker as Katisha were all good in their respective parts, Miss Baker quite equaling her success in Patience as Lady Jane.

The opera is full of good things and should meet with the success of the earlier operas by the same authors. Ko-Ko's song, "I've Got a Little List," is as capital a hit at the social nuisances of modern times as anything Gilbert ever wrote, and can be made to cut at local affairs *ad lib.* A trio for Yum-Yum, Peep-Bo and Pitti-Sing, "Three Little Maids from School," is clever and catchy. The Mikado has a sort of descriptive patter-song that hits off a lot of public nuisances, including the amateur tenor, the autograph scribbler, advertising doctor, professional billiardist, etc., that is set to a lively air with a catching refrain. His song is also capable of being added to by original verses, and Rosenfeld did not let the opportunity escape to hit off some local affairs.

Ko-Ko has an immensely funny song in his love-making scene with Katisha in the second act, entitled "The Little Tom-tit," and Reed scored a great hit in it. Rosenfeld is to be congratulated on the success, both artistically and financially, of his first operatic venture. Manager Hamlin offered him a second week at the Grand, but the co. had a date at Milwaukee which it was decided to fill, and the Grand will therefore close for three weeks, during which the house will be touched up and renovated.

The second week of True Nobility at McVicker's Theatre was played to a succession of light houses. This week a revival of old comedy is to occur. London Assurance will be played the first three nights, followed by Marble Heart. Caroline Hill, who has an English reputation in the part, will appear as Lady Gay Spanker; Viola Allen, as Grace Harkaway; Louis James, as Dazzle; Herbert Kelcey, as Charles Courtly, and John Howson, as Meddle.

With the departure of the Mikado co., and the failure of the Thompson Opera co. to give performances at the Exposition Hall, the McCaull co. has the field all to itself in comic opera, and will put on Beggar Student this week at the Columbia in gorgeous style. The cast includes all the principal members of the troupe, and good business is expected.

The Haverly Minstrels met with favor at Hooley's Theatre, and Charley Reed, the Californian comedian, was well received. He is of the Bob Slavin and Thatcher style, and rather more refined in his mirth than either of the others. The co. remains another week, and then Hooley's will close a prosperous season to allow some interior improvements to be made, which will take up a few weeks. The next season begins August 2 with Eustis and Tuthill's co. in The Modern Venus, a burlesque.

Kersands' Colored Minstrels had fair patronage at the Academy of Music. The house closes for a week to prepare for the production on the 18th of a new play by C. T. Dazey, author of An American King, entitled For a Brother's Life; or, The Fortune of War. This is to be performed under the auspices and for the benefit of the various G. A. R. posts in this city. J. N. Gotthold, Louis Barrett, C. E. Gardner, Walter Owen and others will assume leading parts.

The Olympic, Lyceum and Grenier's Garden are all open and doing a satisfactory business. Amy Gordon, at the latter place, is likely to renew her success of last season.

Judge Gardner last week made a permanent decree of injunction restraining R. B. Peattie and Wolf Von Schierbrand from infringing on Daly's rights in A Night Off, or translations of the original German play from which it is taken. The decree was entered by consent of defendants, as they desired to end the litigation, the value of their translation being destroyed by the suits against them. The costs were put on Mr. Daly.

Sir Arthur Sullivan did not arrive in time to attend the first performance of the Mikado, but may get here in time to see the last. The final performance is on Sunday night, and perhaps Sir Arthur is religious, preferring to go to church instead of laughing at Alice Harrison and Roland Reed.

The Exposition Opera Ball will probably not open again, McCaull's injunction on the Beggar Student as done by the Thompson co., having put a damper on the enterprise of Manager Hess. There is money in it yet with a good musical organization at low prices.

Mae St. John writes poetry, and it is much better than the average fugitive verses, that see the light in the daily papers.

Theodore Thomas' Summer-night concerts are being well patronized. The class of music given ranges from Mozart to Strauss and all classes of patrons are pleased in consequence. The season will undoubtedly prove a success.

CLEVELAND.

The second week of the Equine Paradox, at the Euclid Avenue, was an equal financial success with the first. Closed engagement Saturday night before a large and enthusiastic audience. Juvenile operetta, Little Red Ridinghood's Rescue, will be given by local talent 13th and 14th for the benefit of Women's Employment Society.

Streets of New York has been faring well at the Pavilion. George H. Maxwell, under special engagement to head the regular stock co., gave the character of Tom Badger in a spirited manner, and won applause. Louis Haywood, W. H. Langdon and Miss Putnam were all good. Remainder of co. fair. Same co. produce The French Spy this week, with Madeleine Maxwell in the leading role.

The running of a Summer season at Drew's Museum has been very successful, the past week being marked with large attendance. Arline Verona, the human match, is heavily billed for this week, and, in connection with Rice and Barton's Minstrels, forms a strong card. Life is too short to enumerate the many other novelties.

A comedy co. is expected to fill this week at the Olympian.

Galley Slave did a large business at the People's. Lillie Hall's Opera Bouffe and Comedy co., this week.

Louis Wesley and Arthur Dunn, in Two Bad Eggs, at White Elephant, opening Monday. Both appeared here a couple of weeks ago in Heege's Bad Boy.

The Mexican National Band concerts at Woodland Rink, 10th and 11th, were financially a failure, and artistically the entertainment was one of the events of the year. Play Sunday night at Haltnorth's Gardens, and then leave to fill engagement at Niagara Falls.

Annie Ellsler, daughter of Manager Ellsler of the Academy, appears in The World next season.

William Haworth is busy studying his lines for Robson and Crane season.

Charles Frew and wife are still in the city.

Joseph Haworth is hard at work on the part of Count D'Albert in A Moral Crime. He speaks of John McCullough as "poor Governor." And his words, spoken with the most intense feeling, lead you to understand that McCullough was to him a friend a father, and a master.

Ford's Opera co. opens a fine week's engagement at Haltnorth's Gardens, 20th.

Pullman and Dingess' Circus appears here four first nights of this week.

Henry Binckley, manager of the Academy of Music, Reading, Pa., came here 7th, and took the management of the Equine Paradox to allow Manager Mishler to visit his house at Reading for a few weeks' rest.

F. C. Hamilton came last week ahead of the Mexican Band.

Manager Hartz left for New York last Thursday, looking out for next season's "grist." While in Chicago, last week, he made arrangements for A Moral Crime, but has not announced the date. May it be soon.

Work is progressing on the foundation for Drew's Theatre.

The old Comique has been entirely removed. This is an old landmark, and many old-school actors are now living (but more are dead and gone) who can remember when the walls rang with the plaudits of our best society. Of late it has been a disgrace to the city, and should have been condemned long ago.

Eustis and Tuttill's burlesque, A Modern Venus, will appear at the Euclid week of 20th.

SAN FRANCISCO.

JULY 7.

After remaining closed a week, the Baldwin Theatre reopened last night, introducing the Madison Square Theatre co. in The Private Secretary to a very large and fashionable audience. Following was the cast: Rev. Robert Spaulding, William Gillette; Mr. Cattermole, M. A. Kennedy; Douglass, Frank Tannehill, Jr.; Mr. Marshland, H. A. Moray; Harry, Earl Stirling; Gibson, George A. Boaler; John, Hal Warren; Knox, Edwin Barron; Edith, Maud Haslam; Eva, Eula Talbott; Miss Ashford, Fannie Addison; Mrs. Stead, Alice Sherwood; Mrs. Spaulding, Maud Giroux.

The version is so different from that played by the Baldwin co. that comparisons would be unfair; yet the piece went smoothly, causing laughter from beginning to end, caused in the greatest measure by Kennedy as Cattermole and Gillette as Spaulding. Everybody, critics and all, sat through the entire performance. The advance sale is good. The week promises well, but of this I can speak more knowingly in my next.

The new hold the California has taken upon the public appears to be very substantial. The mantle of McCullough seems to have fittingly fallen upon the shoulders of Rankin and Rial. The Veteran opened and continued to large business throughout the week just ended, while the audience was as numerous and as pleased last night as any heretofore. Monday, 13th, The Veteran will be succeeded by George Conquest and Paul Merritt's King of Diamonds for its introduction to America. The scene is laid in South Africa, among the Boers, with a battle scene which is said to excel that of The Veteran by large odds. William Voegtlin is preparing the scenery and is outdoing all former efforts, in order to give the California patrons a genuine surprise, accompanied by a corresponding delight.

To-night inaugurates the last of a three weeks' season of Joshua Whitcomb at the Bush Street Theatre. It has been a profitable one throughout, this cozy place having been well filled during the entire engagement thus far. Augustin Daly's co. begins a four weeks' campaign Monday, 13th, opening in Love on Crutches; second week, A Night Off; third, Dollars and Sense; fourth, The Country Girl, The Recruiting Officer and She Would and She Wouldn't. Although prices are advanced, seats are rapidly selling, as they did last time the Daly co. appeared at the Bush Street. Artist Wilkins is getting up some new scenery for each presentation, and it is said that Mr. Daly brings almost a carload of properties along, among which those real doors will be seen—those that create so much favorable comment in New York. Frank Farrell, the Bush Street advertising manager, is doing the advance work for the Daly party.

Pretty Kate Castleton found no difficulty in filling the Standard Theatre every night last week, nor will she this week, for one evening with this provokingly charming and bonnie lass only adds to an original desire to see her play, and provokes an appetite for just a little more. She will therefore have among her auditors this week those who were there last week; and to-night those who were there last night, and so on, until the original fortnight engagement may be necessarily prolonged to a season of a month. Nick Long, as the Doctor, whom the maniac compels to take his own medicine, is adding fresh triumphs to his Friscan fame; and who ever would imagine Long could sing! But he can, for he sings duets with Kate, and sings them well, even if they are not Long. Girard's Policeman, and Seaman's Dude are two bright features of Crazy Patch—that of the former being particularly funny; while Russell's maniac improves with each performance.

John A. Stevens' reappearance at the Grand as the Silver King last night must have been largely instrumental in attracting thither so many people, as the house was crowded. The following cast played this production in a way which thoroughly aroused the audience in enthusiasm and sent it home with the full belief that if there is a nice place to go in San Francisco it is the Grand Opera House, and if there is a strong play in existence it is The Silver King: Winfred Denver, John A. Stevens; Nelly Denver, Mabel Bert; Cissy and Ned, Minnie Little and Eddie Williams; Daniel Jaikes, W. H. Thompson; Captain Herbert Skinner, Charles Barringer; Sam Baxter, M. Foster; Elijah Coombs, W. P. Sheidon; Henry Corkett, J. W. Summers; Cripps, George Staley; Frank Selwin, J. W. Edwin; Geoffrey Ware, George Monstrat; Parkyr, George Gallaway; Tremens, Ed. Morris; Bilcher, Fred. Rankin; Tubs, F. A. Rowley; Gaffer Pattle, John D. Murphy; Leake, J. W. Wilson; Teddy, Joseph Cordner; Inspector, Ed. Clarke; Detective, E. Ambrose; Newsboy, Miss Burke; Olive Skinner, Emily Lytton; Tibitha, Mary Marshall; Susie, Miss Ford; Mrs. Gammage, Mrs. Frankfort.

Robinson Crusoe continues to be attractive at the Tivoli, having drawn crowded houses every night last week, last night being only a repetition of its predecessors. Too much praise cannot be accorded the Krelling Brothers for the admirable manner in which they mount and costume each opera they present. The co. is very efficient, the orchestra contributing in no small way toward giving the entertainment at this popular resort a completeness which, for the same cost, cannot be had in America outside of San Francisco. Nell Gwynne, by Planquette, with a libretto by W. F. Rochester, which is said to be superior to any other, will be the next Tivoli attraction. This may not follow for some time, however, as Robinson Crusoe's popularity may enjoy an unusually long run.

The Nashville Students are evidently an attraction, as well as a paying feature, at Woodward's Garden, for they appeared there again Saturday in conjunction with the usual vaudeville performance, to the customary large concourse of people.

Panorama stock is still above par, as the dividends are regularly declared as an investment; hence the uniform good attendance there. John Sherman's Phainosidon, the attraction of mystery, on Market street, opened Friday night, where the mirrors are doing duty to crowds of people nightly. In future there will be matinees Wednesdays and Saturdays.

Matt Leland remains in San Francisco, and is pushing the business of Barrett's Circus, which opens 30th for a season of ten days.

Adele Waters has received an excellent offer to play leading business with Harry Lee in the Don.

The production of Notre Dame on a scale of great magnificence is seriously considered by the California management.

Among those who excursioned the three legal holidays, including the Fourth, are the following; Jay Rial, McKee Rankin, wife and daughter; Isabel Morris, E. N. Thayer, W. H. Johnson and Charlie Schultz went to Lime Point and Saucelito to fish, and if their hampers were as well laden with fish coming home as with good things going up, they could tell a fish story that would startle the world; Treasurer Alf. Hayman did the Fourth at Piedmont Springs with a party of friends; W. H. Menton, the genial doorkeeper of the Baldwin, took his family to Camp Taylor.

Manager E. D. Price is delighted over the prospect of having his wife and daughters join him in his 'Friscan home.

Now that McKee Rankin's moustache has returned, that happy corn-fed-boy look has vanished, and as Leon, in The Veteran, he is his handsome self once more.

The stage settings, battle tableaux and general effects are the best ever seen at the California under any regime.

The beauty of Mamie Broughton's figure will not soon be forgotten by those who saw We, Us & Co.

The Madison Square co. will rest a week after the Baldwin season; then play the week of 29th at Victoria; thence to Seattle, Tacoma, Port Townsend, playing back over the Northern Pacific to Winnipeg, closing their Summer season there August 26. The regular season will open at Minneapolis, Sept. 28.

Dan McCullough, late treasurer at the California, has taken a similar position with the Shadows co. now doing the round tour.

Word comes that Charley Reed, our plain comedian, has made a tremendous hit with the Haverly Minstrels in Chicago. His friends are rejoiced to hear it.

Mr. and Mrs. W. A. Mestayer have returned from their visit to Santa Cruz.

The reported marriage between Annie Deland and Little Mac did not take place, and it is said that the lady was quite indignant over the rumor of such an alliance having gotten abroad.

Louise Calvert, a promising young actress, has been engaged by Manager Slocum for the Grand co.

The Tivoli Juvenile Opera co. has closed its season and returned home, the business of the interior route not justifying a further season.

The controversy between managers Al Hayman and Bartley Campbell, as to the non-fulfillment of the latter's contract to present two plays at the Baldwin in August, is not yet settled. Mr. Hayman wired Mr. Campbell while abroad offering inducements for cancellation of contract, but without results. Meantime Haverly has the house to play his minstrels, opening August 10.

Ed Swift, Assistant-Treasurer of the Bush, is said to be a moderately good cornet-player.

The Grand Opera House co. play The Stranglers of Paris this week under management of Bert Brothers at their Oakland Theatre across the bay.

Wallace McCreery will shortly appear for a trial season at the Tivoli Opera House. His first appearance, in all probability, will be made in Nell Gwynne, which follows Robinson Crusoe.

The Osborne-Morrison-Stockwell Shadow co. is playing to splendid business all along the Northern circuit.

John A. Stevens' new melodrama, said to be the strongest work he has yet done, was originally christened The Trail of Crime, but is now underlined to follow Silver King, at the Grand, as Human Nature.

Treasurer Al. Hayman looked in at the masquerade Friday night and seemed well entertained. After the Tivoli let out T. W. Eckert also went up, which leads me to remark, What use is there for a member of the dramatic press when such attractive professionals are abroad in the land?

Herman Brandt, late one of Theodore Thomas' leading violins, is expected as the next arrival in San Francisco from the East.

It is rumored that Theodore Hamilton will retire from the stage and take a position on the staff of a morning daily after his present season at the Grand.

Harry J. Widmer, a whilom 'Friscan, returns as Daly's leader of orchestra, and his friends of the musical world here propose that his reception shall be in the form of a bumper.

Mrs. Billy Emerson sailed Sunday for Australia, where her husband still appears with his co. to crowded houses everywhere they go.

When A Prisoner for Life is brought out at the California, it is thought that Mrs. McKee Rankin will make her reappearance.

Isabel Morris' assumption of the Arab boy's character in The Veteran is her first appearance in tights, in which there is nothing to regret, as she dressed it modestly and correctly, while her appearance in the part was one of the pleasant remembrances of the entire performance. This lady, by the way, has received and declined a flattering offer to play Ruth with Maubury and Overton, in Wages of Sin, next season.

F. W. Bert is expected to arrive daily, and is said to have effected engagements of some good attractions to appear along about the holiday season.

Ellie Wilton is thought to have perfected arrangements to produce Separation at the Baldwin. Bartley Campbell says he has cancelled his California engagement.

The song, "Kiss Me, My Darling, and Make Up," made so popular by Theresa Vaughn during the We, Us & Co. engagement at the Baldwin, has been arranged and is now performed by our celebrated Second Regiment Artillery Band.

If the Grismer co. does not appear at the Standard shortly, as I predicted some time since, one of its brightest features will, as Phœbe Davies (Mrs. Joseph Grismer) is expected as one of coming attractions there in the near future.

Genevieve Ward and Jeffries Lewis are said to have taken passage for California on the last Australian steamer.

Charles Maubury's new piece, entitled Betrayed, was written by Fritz La Fountaine, who is manager of the Tivoli Opera House here. Betrayed was produced with great success in Germany, after which it was adapted for English production, and, I hear, will be brought out in New York the coming season by Maubury and Overton.

W. H. Thompson's Daniel Jaikes, at the Grand, is by permission of W. A. Mestayer.

His friends here are wondering whether or not Gerald Eyre has married again, as Mr. Boucicault said if he didn't he (Dion) would take Eyre to London with him.

Joseph Krelling sends down town for them regularly, but has missed getting the last few numbers of THE MIRROR, and desires it sent to him direct; therefore please place him upon your subscription list.

Ellie Wilton is often seen at the various performances, generally in a box, where she is both an attentive and delighted listener.

Manager Charles Hall attended the masquerade, and for once in a great while was seen without his friend, Dr. Jim Keeny.

Last Tuesday John A. Stevens committed his part in Silver King, eighty-four pages of manuscript, in just six hours.

Theodore Hamilton has fully established his claim to rank as an actor of large abilities by his excellent performance of Jagon in The Stranglers of Paris. In this play Lizzie Fletcher has been winning golden opinions and rapid progress as Sophia.

Oscar L. Festi is responsible for the beautiful scenery at the Tivoli Opera House.

Joseph Corcoran, in addition to doing press work at the Grand, is alternating with Treasurer Hoge between the door and box-office.

When Carrie Clarke-Ward seceded from the Grand cast to join the Castleton party at the Bush, her place was filled by Kate Fordyce, as the spy in Stranglers, and she made a very pleasing impression.

The enjoyable baritone of Will Bishop will be heard no longer with the minstrel boys, as he has accepted a lucrative position at Salinas City, with a prominent hardware firm here, to have charge of their affairs down there. Will's departure will be regretted by a myriad of friends, who wish him well in his new life. That his success is certain lies in the fact that this is his old business, and in it he will only be going home to remain.

Mme. Lasangue, the directress of music at the College of Southern California, at Los Angeles, is visiting friends here. It is hoped she may be heard in concert before her vacation is ended.

Secretary E. L. Clapp, of the orchestral Union, has resigned, owing to non-residence, having taken a country home in a southern suburb.

Mabel Bert, at the Grand, is a beautiful figure, a handsome woman, pleasing actress, with an ambition that will lead her on to fame.

Another new theatre, this time at Bakersfield, Cal., to be erected by G. W. Wear, editor of the Kern County *Gazette*.

Treasurer Jacob Gottlob, of the Bush, was, after the performance Friday night a spectator at the St. Jacob's Oil masquerade at the Pavilion.

William Voegtlin has gotten out a splendid lithograph of The King of Diamonds, shortly to be produced at the California—which, by the way, may be followed by A Prisoner for Life.

Edward Ambrose has been permanently engaged as stage manager at the Grand Opera House.

C. P. De Garmo is assisting Matt Leland in his circus work.

Alma Stuart Stanley's handsome costume in The Veteran was made entirely by herself, costing but $10 for the entire outfit.

Charley Haslam is holding a daily reception in the Baldwin lobby. His friends here seem to be limited in numbers only by our entire population, and at the present rate he will have finished greeting two hundred and fifty thousand of them in just seventeen months from to-day.

Harry Phillips and Kate Castleton are remaining on this side of the bay during the Standard Theatre engagement.

Al Hayman, with his wife and mother, came down from Lake Tahoe to attend the opening of Gillette's Private Secretary, and other professionals. There were Joseph Grismer and wife, Samuel Mott and wife, M. B. Curtis and wife, all the We, Us & Co. except Mr. and Mrs. Mestayer; Jay Rial, Frank Farrell and wife, E.D. Price, Matt Leland, Manager McFarland, Jacob Gottlob and Mr. and Mrs. Will Bishop.

My effort to interview Manager Al Hayman regarding the Bartley Campbell contract, is thus far fruitless; but by my next letter he may be induced to say something.

W. W. Randall, advance of the Madison Squrre co., is accompanied by Mrs. Randall When W.W. has done shaking hands with the many friends who greet him in every corner or turn, he will book Gillette and others of the co. for a route through and about our city.

Charley Haslam and W. W. Randall will star Gillette and Kennedy season of 1886-87, in Robson and Crane fashion. They have some new works which will suit the abilities of Kennedy and Gillette so well that they may reasonably expect large returns for the investment. They will open the Baldwin here second week of August, '86, and, I say, good luck to the four boys who are so well known and much liked everywhere.

BALTIMORE.

At the close of the regular season three or four of the theatres here started into a Summer season, and under very good auspices; but business dropped off, from one cause or another, until now the Academy of Music is the only place of amusement open. Last week the regular co. gave Fatinitza in very fine shape, with Walter Allen as Kancthukoff, Louise Searle as the Princess and Jeannie Winston as Vladimir. The chorus sang with good effect and the scenery and costumes were handsome and appropriate. This week opened with a good house, the co. appearing in Barbe-Bleue. There will be a change of opera nightly, and the repertoire includes Chimes of Normandy, Fra Diavolo, Perichole and Fatinitza. Cinderella at School is in active preparation. Next week the Washington co. comes over and will present Pirates of Penzance and Iolanthe.

Malaria: George Nachman and Thomas Turpin, proprietors of a well-known and disreputable concert-dive on Baltimore street, convicted on the 17th of November last of giving an indecent public performance, were sentenced on Saturday of last week by Judge Phelps to six months in jail and to pay a fine of $250 each. The case had been carried to the Court of Appeals, but the judgment of the lower court was sustained. The place was in full blast Saturday night, notwithstanding that Nachman and Turpin were behind the bars. The Mexican Typical Orchestra closed a fair week's business at Ford's Opera House on Saturday night.

CONNECTICUT.

WILLIMANTIC.

The McCafferty Brothers' Wild West is still in town, but have settled matters with Buffalo Bill, and will probably leave for a larger town, prospectively in New York State, where they can dispose of the stock to better advantage than here. Nate Salsbury, acting for Buffalo Bill, and attorney, were here last Friday, and terms were made with McCafferty Brothers, which, though not made public, are understood to be perfectly satisfactory to the brothers for the damage they sustain in loss of dates and expences incurred while idle since the Fourth. The opinion gathered from conversation with interested parties on both sides is that Mr. Cody made a mistake in his attack on the McCafferty Brothers, and possibly might have found his own show in trouble upon his advent into this State 11th. At all events, his apparent aim—to break up the rival show—has been accomplished, and he seemingly can well afford to pay the McCafferty Brothers a round sum. The McCaffertys are ranch men of means and gentlemen who have made only friends during their stay here. This is their first experience in the show business, and they say that though there is a good deal of money in it, they are done with it, for they can do as well at home for less work and worry. They regret, however, at not being able to fill all dates, and the season, and to retire with the clean record they so well deserve.

Dr. Carver was their attraction at a liberal salary, supported by a good co., with a fine outfit. The Doctor was bailed last week by his brother-in-law, Attorney Hugh Daley, of New Haven, to which city he has gone. His trial is set for September in New Haven. Public sympathy in this region is decidedly against Buffalo Bill, though it is admitted that Dr. Carver may have been indiscreet.

MYSTIC.

Central Hall (Ira W. Jackson, manager): The New York Idle Hours Comedy co. presented popular dramas at cheap prices, 9th, 10th and 11th, to poor business. The co. is composed of artists of ability, and certainly deserve success; but the extreme heat prevented a large attendance. The Hall is to be thoroughly renovated before the season of '85-86 opens.

DISTRICT OF COLUMBIA.

WASHINGTON.

The home co. in Billee Taylor, at Albaugh's last week, drew very good houses in spite of the hot weather. This week, Iolanthe; next, Jeannie Winston in Fatinitza.

The Mexican Typical Orchestra in four performances, opening 12th.

At Harold Forsberg's benefit 15th, at Willard's Hall, several professional and amateur actors will appear in Dora and A Cup of Tea. A quartette from Iolanthe will be one of the features.

Mr. and Mrs. Herndon Morsell are at home.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The Fords gave their third performance of their Summer series, 10th, to a crowded house. The Two Roses and Nan, the Good-for-Nothing were presented. This performance, like their last productions, pleased exceedingly well and won for them much popularity. Messrs. Readick, Neill and the two Doyles, with Misses Chambers, Blancke and McCready, sustained their characters fully and were well received. This double bill is to be repeated 14th for the benefit of St. Josephs Infirmery, a benevolent institution of this city.

Personal: Lawrence Hanley has secured his release from the Silver King co. and arrived to-day.

ILLINOIS.

FREEPORT.

Opera House (M. H. Wilcoxon, manager). The Camilla Urso Concert company, 4th, benefit Y. M. C. A. Fire-works proved a better drawing card. Small audience. Regular prices. A negro musical prodigy, calling himself Blind Boone, drew a good audience 7th. With the exception of Boone, who is quite a curiosity of the Blind Tom order, the company is very weak. Reduced prices. The Silver King, drew a packed house 9th. J. F. Brien, as Wilfred Dewer, was seen to splendid advantage. His conception of the part was brilliantly striking, and the audience received it with hearty applause, calling him before the curtain. Helen Blythe gave a fine portrayal of Nellie Denver. Sam. Verney as Jaikes was excellent. L. Hanley played the Spider fairly well, but was a little tame. Willie Royston played Elijah Coombe, "my dear boy", to perfection. The other characters deserving mention were Frank Dayton as Harry Corkett, Maurice Drew, as Sam Barter, and Little Winnie Shannon as, Cissy.

Virginia Bray, of this city, who played Psyche in Berger's Galley Slave, has accepted an engagement with Skipped by Light of the Moon. Luke Martin, of this city, opened in True Nobility at McVicker's in Chicago. —Charles Stine of Harry Webber's company is improving and expects to go on the road soon.

ROCKFORD.

Opera House (C. C. Jones, Manager): In spite of 95 in the shade, The Silver King was presented. 8th, to a fair house at matinee; evening to a large house. Joseph F. Brien, as Wilfred Denver, played the part in an earnest manner, and was as acceptable as any previous presentation here. Helen Blythe, as Nellie Denver, was well received, and creditably sustained the character. Lawrence Hanley was very successful in his presentation of the Spider, the cool and polished villian, and acted the part in excellent style. Willie Royston as Coombe was well received. The Jaikes of Sam Verney was good. Rest of cast fair.

Items: Charlotte Behrens is with her husband, E. E. Hume, and will accompany him to Winnipeg, where she will remain during the Summer.—Willie Royston left the Silver King co. at Dubuque, Iowa, 11th, for a trip to Europe. Frank Lane will assume the part of Coombe. —The scenery of The Silver King missed connection. A special train was run to Rochelle to have it on time for matinee.—Barlow and Wilson have changed their date to the 20th.

MOLINE.

The Rogers-Aiken co. paid Moline a second visit and was warmly welcomed by large audiences for the week. After this week's performance the co. will take a short rest. Mr. Aiken, Miss Rogers and others of the co. will go to New York.

INDIANA.

INDIANAPOLIS.

The Fourth of July in the Hoosier metropolis found but three houses open. On the 5th all were closed, but the week of 6th the Museum and Zoo were open. At the Museum, in addition to a prize Beauty show in the curio-hall, a fair (only fair) stage performance was given. Spence and Sawtelle, Fleury, Richmond and Glenroy, Turner and Gaston, Redmond and Clifton, and the Masons worked the stage part in a fair style.

The Zoo has had a good week, being a return date of the Alice Oates co. 'Tis sad to think that Alice is such a wreck. She has no form worth modelling after; neither has she a voice worth imitating. Her actions on the stage at our matinee were in exceedingly bad taste. The co. is simply execrable. I can very properly quote my comment in the issue of Feb. 21: "Her voice needs oil and cushions, and the co. embraces the usual number of sticks." For week of 12th, Manager Gilmore announces the Beane-Gilday co. in Collars and Cuffs. This "gents' furnishing" play was here earlier in the season at English's.

Fannie Beane, of the Beane-Gilday co., was a member of the Metropolitan stock at the old Met. here many years ago.

Manager Sackett had intended to run a Muldoon's Picnic party week of 12th, and had ordered printing for it; but at a late date concluded not to organize it, and the house will remain closed until Sept. 21. He has not yet determined with what attraction it will open.

James Cooke, of the Grand, has taken service with the Zoo. As an energetic press representative, Mr. Cooke is alone.

Joseph Gordon is still in the East.

Ed. Denny, with Downing's Tally-Ho season of 1885, is now on the look-out for a next season sit.

Jesse Hough, for several months in the box-office at English's, is anxious to go out.

Two railroad solicitors "scrapped" on the Museum stage last week. Both were promptly fired by the house.

It is said now that Tunis Dean will manage English's next season. But if negotiations that are now pending are favorably terminated, the next season's manager will be J. E. Sackett, of Drew, Sackett and O'Donnell. He is trying to get it to run in connection with his new Cleveland and new Minneapolis theatres. It is safe to say that if Sackett gets the theatre the attractions will be superior, the clientele superior, and everything have a moral tone.

Personally, Hon. W. E. English is a nice man—a very companionable fellow; but knowing that his crackers and cheese depended not on the earnings of the house, he ran it more as a play-thing than a business. An aggregation of causes tended to lessen the patronage, and it has not been a great success. Hon. W. H. English himself to-day said to Sackett: "You have made a reputation for yourself and house in one season here that others would not make in a dozen."

The Heine-Mazzaro co., composed of Constance Heine, Lucca Mazzaro, Mrs. Ida Scott, J. B. Cameron and Andrew Smith, is playing adjacent towns.

The last of the stranded Lloyd co. has walked out of town.

The Kennedy Komedy ko. laid over here a few hours Monday last.

Nixy Weadon, the dramatic man on the *Journal*, has resigned and gone to Indianapolis. The post is vacant until the regular season opens.

Drew, Sackett and co. will have a side show at the State Fair.

The internal improvements in the Grand are being hurried.

The circus grounds near the Vandalia depot are being bisected by a switch. This bars out circuses hereafter.

When a party of people, males and females, so far forget the plane of decency as to picnic on the river bank from "after the show" till the next day's street parade, they should be frowned down by all people who have yet one iota of decency left. The Alice Oates co. and some local bloods, nicknamed the Haydens, picnicked at Broad Ripple one night during the week, and no local paper was fearless enough to publish the names.

FORT WAYNE.

Forepaugh's Circus, with its vast area of tents and its three rings, entertained upward of 20,000 people on the Fourth. C. A. Davis, the press agent, made things as pleasant as possible for me, extending all the courtesies in his power.

Oscar Nestle, brother of Commodore Foote, is figuring on organizing a concert troupe to take on the road the coming season.

Manager Simonson, of the Temple, has returned from

New York. He succeeded in booking a number of good attractions.

Bob Smith thinks of tearing out the stage in the old Academy of Music and running it exclusively as a skating-rink.

The Boston Dime Museum pitched its tents here for one week, opening 13th.

Louis Aldrich has written a letter to C. B. Woodworth, the old manager of the Academy, exonerating him from all blame for entering suit against him last Winter for breach of contract. The suit was amicably adjusted.

Mr. Lillie, President of the Masonic Temple Association, is very much disgusted because the Directors refuse to accept some of the offers for leasing the house. He claims the Association would be $5,000 ahead if they had rented last year.

Mr. Simonson will will try his hand another season, dispensing with the services of Col. Scott.

F. J. Healy is still in town. He is negotiating for a position as manager of a well-known actor.

KOKOMO.

Opera House (H. E. Henderson, manager): Kennedy Comedy company June 24, 25 in farce bills at cheap prices. Company consists of John Kennedy, H. G. Kelsey, Charles Howard, Leonora Hasson and Lillian Kennedy. The revival of old English farces, which gave great satisfaction, is a feature with this company.

RICHMOND.

Phillips Opera House (Dobbins Brothers, managers): The Kennedy Comedy co. opened 9th for three days, and has poor business at low prices—ten to twenty-five cents.

VALPARAISO.

Arena:—Adam Forepaugh's Circus came 7th to fair business. The show was not as good as John B. Doris'. The latter gave everything he advertised, and did not cut the performance. The people were very much dissatisfied.

The Kellogg Concert co. is booked for the 16th; also John Kennedy co. 24th, 25th. Both at the Grand.

Lillian Maulsby, of Marsden's Wife's Honor co. is here spending the Summer with her sister Mrs. George Hankinson, wife of Manager Hankinson.

Emily Bernard, a clever actress of Philadelphia, is lying very ill at the Conn House with an attack of chills and fever. She expects to be able to return to Philadelphia in a few days.

Harry D'Esta, the trick clown, is spending the Summer here.

Captain G. W. Barber, who travelled with Waite's Comedy co. last season, arrived in here 6th to join the Princess Viroqua's Indian Concert co. as business manager, the other members are expected to arrive from Canada this week. The co. consist of: Princess Viroqua, Princess Dayoroncosa, Princess Neoskleata and her daughter, To-wah-ah-re-ton, the White Dove; chiefs, Ah wan-na-tuk, and Oronhyatekha; also Prof. R. V. Hall, who plays upon nine different instruments at the same time. The co. will open the season on the 13th at the Grand. Arrangements have been completed for the co. to start for Europe the first of September, for an extended tour.

IOWA.

CLINTON.

Music Hall (Tate and Fluke, managers): The Silver King to standing room only. Well received. When here last, F. C. Bangs appeared in the title role and Miss Behrens in Nellie Denver. Your provincial critic, though comparisons are proverbially odious, can scarce refrain from placing these characters as then represented side by side with them as they appeared last night. Once seen, they become old friends, whose places are hard to fill. J. F. Brien does not seem to have that enlarged conception of the character of the Silver King needed for a good representation, or at least he fails to bring it out. Miss Blythe fails to lose herself in Nellie Denver so completely as to be oblivious to petty happenings on the stage; to forget that she is there to entertain rather than be entertained. There was a lack of fine facial expression in her acting, and the scene on the discovery of the identity of the Silver King and Wilfred Denver bordered on hysteria, as perhaps it should. But it does not seem as if screaming is good acting. Miss Blythe was well received, nevertheless. The audience was delighted with Sam Varney, who, as sincere old Jaikes, kept the noiseless tenor of his way along the cool sequestered vale of life. Lawrence Hanley rendered the Spider to perfection. Frank Dayton as Harry Corkett, bankrupt in brains, character and stamina, pleased everybody. C. D. Farnham as Cripps did well. Mr. Royston as Elija Coombes was not quite so satisfactory, though a rather more prominent character. Maurice Drew as the defective, Baxter, was not quite as self-contained and business-like as he might have been. Effie Shannon earned deserved applause in the cottage scene where she suggests Denver's innocence, but professes ignorance of any fact which might criminate her husband. Last, but not least, was Winnie Shannon, whose childlike ways won the hearts of the audience.

Note: Mrs. E. E. Hume (*nee* Charlotte Behrens) is en route with her husband to Summer at Winnepeg. We wish her a pleasant trip. She has many anonymous friends here.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Buchanan Dramatic co. held the boards last week and had full houses at bottom prices. The Fourth of July matinee was the largest ever given in this house. Hundreds who cannot afford and rarely attend entertainments took advantage of these cheap prices. Grau's Opera co., 20th, 21st.

KEOKUK.

The season (?) of two short weeks at Gibbons' Opera House came to a close rather unexpectedly, 4th. Manager Boyer, after the performance Saturday night, "Skipped by the light of the moon." The facts in the case are these. The 3d, three suits for $5,000 each were brought in the United States Court against L. M. Boyer, Patrick Gibbons and J. B. Negratto, for infringement of copyright laws. The suits were brought by Louis Aldrich, for producing My Partner; by Sam French and Son and Harry Miner, for the production of The Silver King, and by Harry Lacy for producing The Planter's Wife. The suits are brought against Mr. Gibbons as owner of Gibbons Opera House, Mr. Boyer as manager of same, and against J. B. Negratto as part owner of the Acme Dramatic co. When Mr. Boyer opened the house, I called his attention to the article in THE MIRROR of June 13, and advised him not to let the Acme Dramatic co. produce My Partner; but his reply was: "They cannot hold me responsible." To his sorrow, he found they could. After a good week's business had been done, like the Arabs he "folded up his tent and silently stole away," leaving creditors to the small amount of $25. In addition to the suits brought by Aldrich, French and Son, Miner and Lacy, there is a prospect of Charles Atkinson, Milton Nobles and Robert Folford entering the lists, as there have been infringements of Peck's Bad Boy, The Phœnix and M'liss, respectively.

Items: Josie Crocker, booked for last week at Gibbons', did not put in an appearance.—Ideal Comedy co., 13th, week, at Gibbons'.

Arena: Burr Robbins' Circus, 13th.

LEMARS.

Hoyt's Opera House (H. L. Hoyt, manager): The recent storm damaged the Opera House slightly, but will not interfere with any amusements that may be booked. Hattie Irving is expected here on the 16th, to play Dot, the Harum Scarum, and will be supported by a fine co. Our manager's book thus far is very light, though Sol Smith Russell has asked for a date on Sept. 1. George C. Miln will be here in October. Skating-rinks have closed.

DUBUQUE.

Opera House (Duncan and Waller, managers): The Acme Comedy co. closed a week's engagement 4th, to fair business. Barlow-Wilson Minstrels, 18th; Kennedy Comedy co., 24th and 25th.

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Clara Louise Kellogg Concert co. 14th. Barlow-Wilson's Minstrels 15th. Forepaugh's Circus, August 1.

WASHINGTON.

Arena: Burr Robbins' Circus did a very light business here 11th. Performance was very fair. Local personal gags were not appreciated by the audience. Adam Forepaugh is billed for August 17, which hurt Robbins' business here.

KANSAS.

ATCHISON.

Price's Opera House (Will Campbell, manager): The past week the Harry Webber co. has occupied the boards in a quite extensive repertoire. Monday night, Editha's Burglar was the opening piece, under the alias of Bessie's Burglar. Little Bessie was most charmingly portrayed by Carrie Dillon Webber. Her sweet, childlike innocence was very captivating to the audience. In The Thunderbolt Mr. Webber and wife, as General and Mrs. Gatling Warmsides, were very good, and created a great deal of amusement in the rather small audience. Marion Deming, as the Mother-in-Law, was also excellent; but in her double as Miss McDemott, her former characterization was so prominent that one could scarcely imagine that the mother-in-law was masquerading. Tuesday evening, 7th, Nip and Tuck was the play, in which Webber is unrivalled, having played the character of Nicholas Nip hundreds of times. Fred Powers did very well as Tracy Tuck, only he would overdo all his business. Mrs. Webber, as Frances Dashleigh, was excellent. Little Lucy, by Carrie Webber, was as good a bit of child-acting as one often sees. Celebrities, a nondescript affair, opened the programme, 8th, with Webber as H. Irving, Esq. Some of his facial expressions and intonations of voice were exceedingly like the famous English actor. The evening was concluded with Blunders, a direct copy of Confusion. Success was given 9th to a small audience. A Hornet's Nest and Seeing the Editor, 10th. Saturday matinee and evening Nip and Tuck was the bill. The audiences at all the performances were small, owing to the heat, and also owing to the music, or lack of it. Mr. Manager or Mr. Some-one-else is very much to blame in not providing some sort of semi-respectable music. We have a piano and a—well, to be charitable, we will say a half-cracked pianist. He is not able to play an accompaniment for the simplest song, and almost invariably is stopped by the singers with an audible "hush." It is a greatly to be regretted fact, for a play, no matter how interesting in plot, no matter how ably handled, without the assistance of good music is rendered dreary and flat.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Week of 6th, the Arion Swiss Bell-Ringers gave a very pleasing, light entertainment to good patronage. No further announcements at date of writing.

KENTUCKY.

LOUISVILLE.

The Museum did a large business with Edwin Browne in As Good as Gold, a border play of the regulation kind. The supporting co. is an excellent one, and the leading artist presents a consistent and interesting character in his creation of Tender Jim. While it is an heroic part, with the usual miner features—big heart, rough dress and manners, and the flourish of firearms, etc.—it is evenly given and with an intelligence that indicates study. The co. remains another week, playing Risen from the Ashes and Ticket-of-Leave Man. Alice Oates opened at the Grand, Sunday, 12th, in Robin Hood. She has out some very showy paper.

The Grand Central continues to do a very large business. Arthur Doty and a good variety co. are announced for the coming week.

W. H. Mizner, manager of the Edwin Browne co., ably represents that successful attraction.

Robert Sinclair, a variety actor performing at the Grand Central, fell in a fit, Thursday, 9th, and is now a very sick man.

John Raine, well known in the variety profession, died here during the week. He was one of the best old darkey specialists on the stage. The cause of his death was consumption.

Risen from the Ashes, which will be given by the Edwin Browne co., is Milton Nobles' Phœnix rechristened.

James E. Murdoch and his manager, S. H. Friedlander, are in the city. Manager Friedlander said the Reading tour just finished was highly successful. The route laid through the Blue Grass region, and the veteran received marked social attentions

Signor Liberati, the cornetist, is in town. He has many friends here.

Al. Schlict, the young musician now studying in Italy, sends occasional letters to the Louisville dailies treating of musical matters. They are read with interest.

The Beatty and Snyder co. has closed season. The management say it was a satisfactory one, and that they will open early next season, doing interior New York.

Alice Oates should do a good business at the Grand. This giddy metropolis is the home of the fair Alice.

Manager Revell, of Harris', has his hands full just now in preparing for a grand attraction to be offered August 1. He proposes to illuminate Central Park with Japanese transparencies, engage a large orchestra, present Pinafore on board a "real ship" in the lake, fire off a cannon or two, send up some rockets, run a foot-race, stand on his head, and last, but not least, induce twenty-five thousand people to go out to see it at cheap prices. The occasion for it all being that August 1 will be the anniversary of the opening of Harris' Museum. Manager Revell is a worker with unlimited energy and much good sense.

PADUCAH.

Morton's Opera House (John Quigley, proprietor): The People's Theatre co., after a week's successful engagement, closed 8th. The co. closes season here and go to Louisville to reorganize.

MASSACHUSETTS.

NEW BEDFORD.

Since the ending of the regular season, the Opera House has been closed, the numerous Summer snaps giving us the go-by. The directors of the Opera House have held their annual meeting. Charles W. Clifford has resigned from the Board, and Walter Clifford from the Presidency. Frederick S. Potter has been elected to fill both vacancies, and Joseph C. Omey will be continued as manager. Mr. Omey has already booked between thirty and forty attractions, and the season promises to be a successful one.

C. E. Dudley, lately with the Floy Crowell Dramatic co., is at his home, Fort Tabor, Clark's Point, one of the most beautiful situations in New England.

Arthur S. Anthony will take the Girard-Vokes Celebrities on the road, opening August 10th probably at Nantasket. Mr. Anthony recently received a letter from Kate Partington, dated St. Louis, telling of a present she received from an unknown admirer, while playing the part of Topsy in Draper's Uncle Tom's Cabin co. The present was a beautiful cage containing a handsome canary, and accompanied by a note saying it was given for the only correct rendition of Topsy. Miss Partington played the part for a number of seasons under the management of Anthony and Ellis.

Zeph. W. Pease, the handsome and able critic of the New Bedford *Mercury*, has received an offer from a leading New York paper to fill a like position. The show-going people of the city will protest earnestly against his leaving the city, as he has endeared himself to them by his brightly-written and scholarly criticisms. If Mr. Pease has a weakness it is the horror he has of being obliged to write disparagingly of a performance; though, in the line of duty, he will thus self-inflict himself. Mr. Pease is one of the best known critics outside of large cities to the general profession, and numbers friends among them by hundreds.

Roland G. Pray, of this city will take the Canary-Livesey comb. on the road Sept. 1. The members are now enjoying themselves at Cottage City.

SPRINGFIELD.

Under Canvas: The Wilbur Opera co., week of 6th, had light business after the opening night, partly owing to the poor ventilation and consequent oppressive heat in the tent, and partly to poor management, no attempt whatever being made to secure the comfort or convenience of patrons. There were no programmes after the opening night, with one exception. But the grossest negligence was in the go-as-you-please manner in which the performance was allowed to go on. The curtain went up at 8:15 or 8:45, as happened to please the fancy of the manager, keeping the audience meanwhile sweltering away with no compensation for the inconvenience which they suffered from the heat. There was also a scramble for alleged reserved seats, and, finally, the operas were "cut" unmercifully, besides being "gagged" and deliberately guyed by the principals in the cast. As a result of this lack of management the attendance became lighter each succeeding night, and while the performance was in progress the last night a lawyer appeared at the treasurer's office with a bill which had been placed in his hands to collect. A severe thunderstorm prevented the co. from appearing night of 9th, the wind having made a large rent in the canvas directly over the dressing-tent.

The recent appearance of the Bennett and Moulton co. was in marked contrast to that of the Wilbur co. I assure you that I have no further interest in the matter than that of a disgusted auditor.

TAUNTON.

Delavan's Dime Show played to large crowds all week, giving a first-class performance.

MILFORD.

Opera House (George H. Cook, manager): Mayo and Leopold's Comedy co., billed to appear 10th and 11th, went to pieces in Pawtucket, R. I., 8th. Baggage was attached to pay hotel bills. Leopold is now rusticating in Hopedale, Mass. Frank Hennessey, of the Hennessey Brothers, specialty artists, is now spending the Summer here with his family, and is talking of organizing a co. for the road. D. N. Sprague (last season with Charles E. Davis) and wife, Fannie Knight, are summering here. For several seasons the local management has tried to obtain a date from Maggie Mitchell's manager, but without success. We are now assured that a date has at last been given, and that Miss Mitchell will appear here next season.

MICHIGAN.

KALAMAZOO.

Kalamazoo Opera House (W. R. Solomon, manager): W. R. Solomon's Comedy co. played the week to good houses, A. J. Spencer and B. W. Wilson taking the leading parts very satisfactorily. Mr. Spencer and Mr. Wilson will spend the Summer at Diamond Lake. The Academy of Music will not open until September.

DETROIT.

Princess Theatre (Charles A. Shaw, manager): The Carrington Opera co. opened its season of eight weeks on the 1st with The Bells of Corneville. The attendance has been good, and the prospects are very favorable for continued prosperity. Marie Roe takes the leading parts with vim and piquancy, and her constant desire to please makes her portion of the programme very acceptable. Orrin Skiff and Viola West maintain their characters well and receive the plaudits of the patrons. The co. has labored under a disadvantage in not being able to present its full force at first, but there is a steady and marked improvement as the season advances, and the public are well satisfied. Pinafore was the attraction for the week just ended, and was presented very creditably and has a prosperous run. Genie Bellair, as Buttercup, and Nick Tinnette, as Dick Deadeye, are Detroit amateurs, and did excellent service. For a cool, delightful Summer evening resort, this place is superior to any amusement resort in the city, and the public appreciate it. La Mascotte will be put on for a week 13th.

Whitney's Grand Opera House (C. J. Whitney, manager): The Mexican National Band presented a very good programme 6th and was well received. Manager John Mishler will present Prof. Bartholomew's Equine Paradox for week of 15th.

Mr. Whitney will have charge of the Detroit Opera House next season.

Col. Wood will open the Dime Museum with the beginning of next season, and with the interior improvements made by him, together with his experience, he can look forward to success.

PORT HURON.

City Opera House (L. A. Sherman, manager): Since the close of the regular amusement season the Tavernier Dramatic co. has appeared for three weeks here—two in June and one ending Saturday, 11th. This co. present a series of popular plays at ten and twenty cents admission, and have played to crowded houses during both engagements, the total receipts for the two weeks in June amounting to nearly $1,600, and for the last week about $800. The leading lady, Ida Van Cortland (Mrs. Tavernier) is an actress of first-class ability and pleased her audiences. Albert Tavernier made a hit in all characters taken by him, and proved himself to be an actor far above the average. The co. as a whole is good. The co., during the engagement, was several times entertained by private families, and received courtesies not usually extended to travelling cos. E. S. Laughton, the business manager of the co., informed your correspondent that the success of the season had been phenomenal. If the straightforwardness of a manager amounts to anything, the co. deserves success.

Changes: L. A. Sherman has resumed control of the City Opera House, and managers having business to transact with him will find him a pleasant gentleman to deal with.

MANISTEE.

Scandinavian Opera House (P. J. Miller, manager): C. R. Gardner's co. in Only a Farmer's Daughter to fair business 3d. Your correspondent called on Mrs. Frank, the manager, and received the information that the co. was playing, as a rule, to good business. He was somewhat surprised to receive from the lady the dates ahead for two months entirely from memory. Very creditable performance.

Items: Manager Gardner informs me that Temperance Hall is to be overhauled and put in shape. The plans are not yet completed, and he could only give a general outline of the work, which is to consist of enlarging the stage, adding new scenery and possibly replacing the old maple kitchen-chairs in the auditorium with comfortable opera-chairs. The hall has been theatrically idle ever since the completion of the Opera House.

MINNESOTA.

ST. PAUL.

Manager L. N. Scott of the Grand Opera House has returned from New York, having made up a fine book of the leading attractions for the coming season. No means will be spared in presenting to the St. Paul public a splendid line of attractive entertainments throughout the season. The house is at present closed for a short time. Commodore Davidson is improving the time in making some important improvements and changes—enlarging and beautifying the main entrance, adding new scenery, etc. We hope to see the Grand do a booming business season in 1885-6.

The Grau Opera co. though small is a clever little co.; yet it did not seem to catch on as was expected for a Summer season in St. Paul. While here the The Mikado was in active rehearsal.

Forepaugh's great show is handsomely billed for the 22d, and the public are on the *qui vive* in expectation of a grand show. The Forepaugh show has always given a very satisfactory entertainment and filled the bill.

Effie Johns the actress, who lately died in Chicago, was leading lady in the stock co. at Wood's Opera House (now Olympic Theatre) in its first season, '83-4. She was a great favorite with the patrons of the house, and made many warm friends during her stay in St. Paul.

Word received from Grace Hawthorne, now playing en route to San Francisco, reports business fair. The plucky little actress has great hopes of making a success in her new play, Josephine, which will be first presented in that city.

Manager Edwin P. Hilton, of the Olympic Theatre, has returned from the East, having made arrangements for paying a number of first-class attractions in the variety line as well as combs.

Quite an important and very enjoyable event was the grand banquet and formal opening of the Hotel Ryan, 20. It was attended largely by leading people and the *elite* of the city. It is a large, commodious and handsome structure, covering the greater part of a block. It will be conducted in true Eastern style, and will no doubt become the headquarters of the profession.

We have a fine place of resort (especially for the Germans) called "Tivoli," where an exceedingly good orchestral band discourses an excellent programme during the evening. A cool, pleasant retreat, where many of the profession enjoy a lounge after the performance.

WINONA.

At the Rink, 7th, the Clara Louise Kellogg Concert co. gave a fine entertainment to a fair house. Miss Kellogg's numbers were the Jewell song from Faust, "Polly Oliver," "I Know a Maiden Fair to See" and "Old Folks at Home." All were sung exquisitely. Miss Groves, the contralto, rendered the Gavotte from Mignon in a charming manner. Miss Torbett, a youthful violinestе, appeared in two numbers, receiving encores for each. Whitney Mockbridge, the tenor, created a fine impression, giving "Then You'll Remember Me," for an encore, "Oh, Vision Entrancing," from Thomas' Esmeralda. The basso, Morawski (who by the way, is the basso of the solo quartette of Beecher's Church), sang "Down Deep Within the Cellar," responding to a hearty encore with "Friar of Orders Grey." The audience was quite enthusiastic. Newell's Madison Square co. are here for a week playing Hazel Kirke, Esmeralda, Danites, Silver King, etc. Prices, ten, and twenty cents.

Item: There is a good deal of talk about changing the rink into an opera house.

STILLWATER.

Grand Opera House (E. W. Durant, manager): The Lisle Comedy co., supporting Rose Lisle, in Shiloh; or The Spy of Vicksburg, delighted a fair sized audience, 4th. The play was presented under the auspices of Muller Post, G. A. R., and outside of the members of the Post and their friends, there were very few regular patrons in the house.

NEBRASKA.

LINCOLN.

Funke's Opera House: Regular season closed by Grace Hawthorne, 1st. She closed her engagement with Queena, giving general satisfaction to a fair-sized audience. The co. also appeared on the evening of June 30 in the New Camille, and matinee 1st in East Lynne. Miss Hawthorne is quite well and favorably known in this region having played through this country under the name of Grace Cartland, with the Cartland Murray co., during which time her talents as a first-class actress were duly recognized and appreciated. There is scarcely any doubt that under her present able management (that of W. W. Kelly) Miss Hawthorne will prove a brilliant success. Her support is very fair. Mr. Clifton, leading man, is a good actor and adds much to the strength of the company. With but one exception the rest of the co. is very fair. They are en route West, and according to information gained from Manager Kelly, will fill a three weeks' engagement in San Francisco next month. Two extra performances are booked for this month. The first will be the Barlow-Wilson Minstrels 13th, and Haverly's 27.

Lincoln has had a dime museum for the last two months, but it is now a thing of the past. It was a very poor affair, the parties running it not having any money consequently it soon collapsed.

The ninth biennial Saengerfest of the Northwest was celebrated in Lincoln the last week in June. The Saengerbund comprises Nebraska, Iowa, Missouri, and Kansas. A special hall was erected for the occasion, seating 5,000 people. It was a grand musical event and an entire success, both financially and otherwise.

NEW JERSEY.

NEWARK.

Grand Opera House (Leonard Gray, manager): The California Minstrels drew good houses all last week, and brought to a successful conclusion the ten-cent season. The house is now closed until August 31, when it will reopen with The Shadows of a Great City. In the meantime extensive alterations and improvements will be made in the building.

Summer Pavilion Theatre (H. C. Danforth, manager): Connors and Collins' Celebrities appeared all week to good business. Mollie Wilson charmed all by her singing and dancing, and the musical wonders, Murphy and West, created roars of laughter. This week, Rooms for Rent, with Newton Beers as Harry Hindeman, will draw crowds, as there is now no rival attraction.

PATERSON.

Paterson Opera House (H. C. Stone, manager): Benefit of Leonard Grover., Sr., 8th, matinee and evening. Afternoon, medium house to see My Son-in-Law. Well put on and well appreciated. After the third act John T. Raymond recited "Tilman Jay and Banta Tim." Frank E. McNish, of McNish, Johnson and Slavin's Minstrels, in his unique act, Silence and Fun, displayed a well-timed bit of refined acrobatics. John A. Mackey pleasingly imitated John T. Raymond, in Col. Sellers, and others, and recited splendidly "The Nancy Bell." Then followed the fourth and fifth acts of My Son-in-Law. Evening: Private Secretary, Leonard Grover, Jr., in the title role. Following first act, John A. Mackey in his famous scene from Pop, with mimicry and recitation of "Nancy Bell." Billy Rice, of the minstrels, assisted by E. M. Kane, in Lyceum Pupils. Very laughable. The whole concluded with last two acts of Private Secretary. Evening house big and very enthusiastic. Leonard Grover, Jr., as De-Witt Clinton Uppers; Herbert Stacy, as Cholmondely Stuart, and Louise Rial, as Sarah Turnbull art, were noticeable in My Son-in-Law and in Private Secretary Leonard Grover, Sr., as Mr. Cattermole; Herbert Stacy, as Gibson, a tailor, and Leonard Grover, Jr., as Secretary, were thoroughly good.

NEW YORK.

ALBANY.

Pavilion (Jacobs and Proctor, managers): The Ensign Comedy co., headed by Newton Beers, presented Rooms for Rent to a series of very good audiences last week. The piece was done with some degree of snap and go, and thoroughly pleased the large audiences. This was the second time of the comedy here with Newton Beers in the cast. The current week brings the Wiley-Golden co. for an extended engagement in comic opera, an event which will be acceptable to the public and a source of profit to the management. The opening production will be The Bohemian Girl, which will probably be continued during the week, unless it fails to draw as anticipated.

The Museum is undergoing extensive improvements.

The Leland has remained closed ever since the abdication of Manager Austin.

The four Silbons gave their excellent acts at Pleasure Island last week, under contract with Manager Hickey.

George Learock is the latest professional arrival in town.

BUFFALO.

The Holman Opera co. finished a two week's engagement at the Court Street Theatre on Saturday. Business was a little lighter the second week. The weather was warm—too hot some days—to entice one indoors—although the engagement was a fair one.

At Bunnell's The All-Star Dramatic co. also concluded a fortnight's engagement. The audiences were large at small prices Nothing else relieved the monotony.

The Academy of Music is opened this week for the appearance of A Modern Venus, which Eustis and Tuthill term a musical travesty.

J. J. Sullivan appears at the Museum.

The Mexican band are at one of the rinks two evenings, and The Mexican Typical Orchestra is to open at the Court Street Theatre, 20th.

Frank D. Nelson and his wife, Essie Barton, leave the Holman co. after the Elmira engagement this week. They will open in a few weeks in the neighborhood of New York.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): The Wiley-Golden co. played to fairly good houses last week, appearing in The Bohemian Girl, 6th, 7th and 8th and Olivette, 9th, 10th and 11th. The former opera is beyond the scope of this organization, yet they made a creditable effort. In Olivette, they were more at ease, and the parts assumed by Miss Wiley, May Pierce and Agnes Earle, were well done. Richard Golden is a good artist, but he is prone to depart from all established custom in his desire to create merriment. Mr. Gilbert and Mr. Lang were excellent throughout. House closed for a short season.

Harry Duffield is in town and will remain during his vacation. He will devote himself to a class of pupils in elocution.

Your representative had a pleasant chat with George E. Wallen, treasurer of Jacobs and Proctor's Museum in Albany. Mr. Wallen is a most genial gentleman and we regret that his stay was so short.

F. J. Porter, one of the gentlemanly ushers of the Academy, has returned from his vacation looking hale and hearty. Fitz was hardly recognizable owing to his fierce moustache having grown to such an enormous size. Rumor has it that Fitz is soon to join the band of Benedicts.

Dora Wiley exercised her muscular power last week, by scientifically placing her little but hard fist under the ear of one of our "gambler dudes," who insulted her; thus furnishing conclusive evidence that the fair Dora, is competent, willing and able, to defend herself from these "freaks of nature" that ramble around loose, seeking whom they may devour.

Charles H. Day, representing the Van Amburgh show, is in town and he and Frank Edwards have been doing the city.

HORNELLSVILLE.

Van Amburgh, Reiche and co., will be with us, 19th with every indication of good business. Barnum is extensively billed for August 17.

CANANDAIGUA.

McKechnie Opera House (S. C. McKechnie, manager): The Gracie Emmett's Sketch Club began a week's engagement, 6th, before a large audience. Judging from the attendance on the following night (813 house), the public did not appreciate this very remarkable Club. Later: The co. disbanded, 10th. Hill's Theatre co. cancelled all dates and closed its season at this place, 1st.

Arena: Van Amburgh's Circus, 24th.

HARLEM.

Pavilion (W. C. Cameron, manager): The relict of Kennedy's Bright Lights closed a successful engagement 11th. On the 13th McDonough's California Minstrels opened to a packed tent. The entertainment given is somewhat out of the conventional style, introducing some new and very good songs, gags, etc. The instrumental features of the show was very good. Next week, Connors and Collins' Specialty Congress.

Park: Manager Levi's Riverview Park is drawing crowded audiences. The Sunday Sacred concerts are of an advanced standard.

CORTLAND.

Arena: Van Amburgh's Circus gave two fine entertainments, afternoon and evening, to fair business, and all seemed greatly pleased with a fifty cent show for twenty-five cents. The museum, though not large, contains many rare collections. The ring performance is not to be excelled. Prominent among the specialties is Daisy Belmont, the pretty equestrienne. Her riding was fine; and her petite, graceful ways won the whole audience. It scarcely seems creditable that one of her years could attain such a high standard as she has reached. She is but sweet sixteen. Charles Watson, hurdle-rider, is too well known for special mention. The Mitsura Royal Dragon Japanese troupe held the audience spell-bound. The Rice Brothers, acrobats, are fully up to the standard. The Belmont Family on the trapeze were daring. Den W. Stone, jester and equestrian director, is also known as an old knight of the ring. The ground tumbling by entire co. was excellent. A fine performance all through.

LOCKPORT.

Hodge Opera House (John Hodge, manager): The New York Standard co. gave four nights of comic opera, opening 6th to good business. Miss Excelon's singing was very fine and was well received. Dan Packard, as Coquelicot in Olivette and Prince Lorenzo in The Mascotte, deserves special mention. His "Bob Up Serenely" was well executed and repeatedly encored.

M. J. Marteene, formerly with the Wilbur Opera co., sang the sentry in Iolanthe during the Standard's engagement here.—A. R. Brooks, who has been with the Bandmann-Beaudet co., is home for the season.—During Thursday evening's performance of Olivette, Dan Packard was presented with a box of cigars by the Walnut Polo team.—Van Amburgh's Circus August 5.

ELMIRA.

Opera House (W. E. Bardwell, manager): Our local talent appeared in A Celebrated Case, 9th, 10th and 11th, for the benefit of the Home for the Aged. E. A. Owens, of New York, under whose direction the play was produced, assumed the play of Jean Renaud, and acquitted himself in a creditable manner, as did also Mrs. Stone, who played Adrienne. The rest of the cast, although satisfactorily filled, disclosed the fact that none need fear of being burdened with histrionic laurels.

Mascotte Academy (H. F. Curtis, manager): Miaco's H. D. co. closed the week 11th. The performance, like the audience, was only fair. Holman Opera co., 13th and week.

Personal: Jennie Eustace, of the Lyceum School Dramatic co., is at home in this city for a few days.

OHIO.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): Oliver Twist was played last week to large and, as a local paper truly says, horror-stricken audiences. Gabrielle McKeon as Nancy and Frank G. Campbell as Bill Sykes were, of course, the central figures. But praise is also due to Little Camille Campbell as Oliver, W. D. Jackson as Charley Bates, Harry Rand as the Dodger and Ed. Powell as Fang. This week, The Honeymoon, first three nights, and Lady Audley's Secret and A Quiet Family last three.

Park Rink: If all the people that enjoyed the concerts of the Mexican National Band, 8th and 9th, had been on the inside of the building, the profits would have been immense. But, unfortunately for the management, most of them were on the outside, and the engagement was not a financial success. The concerts were very enjoyable.

Hessenauer's Summer Theatre: Owing to warm weather, the business has been immense. This week the stock co. in One Night in a Barroom and Love in All Corners. Next, The Jacobite.

Change: Messrs. Millers and Okey, managers of the Grand, have leased Comstock's house for a term of years. This will give them entire control of the business here. The prices at the new house will be kept up to the first-class standard, and but one attraction a week be played. At the Grand combinations will be played at fifteen and twenty-five cents. Mr. Comstock retires after twenty-one years of management, and says he thinks he is entitled to a year or two of rest. The price Millers and Okey pay is $5,000 per annum, and the new lessees will take charge on the 1st of August. The principal object in the transfer is that these gentlemen may have control of the entire amusement business in Columbus, and that it may be operated on a paying basis, and without the ruinous competion which has resulted in a loss of money in the past few years. The Grand will close for repairs on August 15, and will reopen for the season on Sept. 1, and continue through the year. The bookings which the Messrs. Comstock had made for next year were turned over to Miller and Okey, and they will select from them such as they may desire, though there is no probability that they will hold the entire number. Some of the [illegible] given the alternative of going to the cheaper [illegible] Grand. The name of Theo. Comstock [illegible] among the amusement people all over the country [illegible] square dealing. There are a great many who will [illegible] with regret that he has retired even temporarily from the theatrical business. There have probably [illegible] struggling and poverty-stricken shows benefited by his generosity and liberal management than from any other manager in the country. Frank Comstock, who has been the business manager of the house for several years in company with his father, will, it is understood, have charge of a co. on the road. He ranks among the [illegible] of managers.

May Kenefick goes to Milan in the Fall to study for the operatic stage.

Joseph Miller, ex-manager of the Grand, but now of Louisville, is in town.

Frank Edwards, of the Wallace-Villa comb., and Willis Greyston, an old time, are here for the Summer.

Anita Harris, one of the prettiest and most efficient members of the Grand co., will do the French actress in Gus Williams' Oh! What a Night.

A. B. Stevenson (Gus), who has been acting as treasurer at Comstock's the past few years, will be connected with Hooley's Chicago Theatre the coming season.

James Miller will be treasurer and Harry Rand assistant at Comstock's.

Frank G. Campbell and wife, Gabrielle McKeon will take a benefit at the Grand in August.

Lizzie Evans will be the State Fair attraction at the Grand.

DAYTON.

Memorial Hall, Soldiers' Home (Samuel Henderson, manager): Several weeks ago, the Home co. produced Hazel Kirke and Young Mrs. Winthrop, and made such a favorable impression that J. Clinton Hall was the recipient of quite a number of pretty and scented notes requesting a repetition of the Madison Square successes, and as Mr. Hall is one of the most obliging gentlemen in the world, it naturally follows that the plays were repeated. Hazel Kirke was presented 7th, and Young Mrs. Winthrop 11th. It will suffice to say that they were given in a manner equal to their previous presentation. Tuesday evening, 14th, Caste. On Saturday night, 18th, the musical comedy, Almost a Marchioness, will be produced for the first time on any stage. The play is from the pen of C. F. Taylor, the author, and was written for Louise Balfe, who will star in it during the coming season. The play is highly spoken of by those who have been favored with a reading, as a comedy of unusual merit, and unlike the [illegible] that have been in vogue during the past few seasons. At all events, it must be a very poor play indeed that would not be a success with such a charming [illegible] as Louise Balfe. The Home co. are now busy rehearsing under the personal management of J. Clinton Hall. The play will be staged by Samuel Henderson. The sets will undoubtedly be sketched by the [illegible] artist. I have been informed that critics from New York, Cleveland, Philadelphia and Cincinnati will be present.

Manager Larry H. Reist has returned, having piloted the Calef party successfully through Southern Ohio.

E. H. Wilson replaces J. Herbert Leonard in the Home co.

A circus would reap a harvest here. There are quite a number of Daytonians who would enjoy a feast of lemonade, song-books, peanuts and concert tickets.

Ida Ward, of the Home co., was taken suddenly ill and was unable to appear as Edith in Young Mrs. Winthrop. The part was acceptably taken at short notice by Augusta Van Doren. I am pleased to state, however, that Miss Ward is convalescent.

The attaches of the Grand are [illegible] with the Home co. as a benefit attraction. It is not yet decided whether the management at the Home will permit the co. to play in this city prior to the closing of the season.

The Great Western Band gives a concert at Wheeler's Opera House, 15th.

Clem Herchel, of this city, is now with McKnight's Naiad Queen.

Obe Schenk, chief usher at the Grand, is sending the sheaves in the rural districts.

TOLEDO.

Wheeler's Opera House (George W. Ellis, manager): Jennie Calef in Little Muffets, Fanchon and Little Barefoot has been the attraction for the week. The attendance has been fair. This was the last week of a Summer season of six weeks, at which cheap prices prevailed. The attractions were most of them good, but the houses have been very light.

MOUNT VERNON.

Bogardus' Still Against the World came on a [illegible] notice, and did good business 10th and 11th. The show is a relic of the Fargo Wild West, and is under canvas. Fancy shooting by Captain A. H. Bogardus and his three sons, and an Indian drama (?) make up the entertainment. The Bogardus family received rounds of applause for their wonderful skill. A small show at twenty-five cents.

Items: W. S. Thomas, cornet soloist, leaves soon to join the orchestra at Foster's Opera House, Des Moines, Ia.—Captain Bogardus threatens to bring suit against Cody and Salsbury, of the Wild West, for advertising the Bogardus family as still with the Wild West.—Lizzie Evans is booked for the Woodward Opera House, Oct. 7 and 8; Frederick Warde in Hamlet, Oct. 31.

SPRINGFIELD.

R. F. Haywood, marshal ex-officio of this city, has erected a wigwam on the northwest corner of [illegible] and Main streets, to be used for political and theatrical purposes. The Prohibitionists of the State opened it with their convention 1st, and Emma Landis will hold forth during this week in Our American Cousin.

The building is of frame, about [illegible] feet, and will seat over 2,000. On the whole it is very well adapted to Summer entertainments. The stage is well elevated and quite large.

YOUNGSTOWN.

Youngstown Opera House (J. W. McKeown, manager): The blue and white posters of David Garrick still hang to the billboards, although Garrick left us in May, and since then none but sweet girl graduates and county convention orators have occupied the stage. A Summer opera troupe or concert co. would catch us napping. Apropos of Garrick, I am reminded that D. H. Wilson, of Cleveland, who produced it here, has accepted a Summer engagement at the National Military Home, at Dayton, Ohio, made vacant by the sudden departure of G. Herbert Leonard, the husband of Louise Balfe.

OREGON.

PORTLAND.

Newmarket Theatre (J. P. Howe, manager): Lewis Morrison, George Osborn and L. R. Stockwell in Shadows of a Great City, have proven a drawing attraction. Business has been fine.

Casino: Miss Edgar's benefit drew a crowded house 1st. The beneficiary appeared as Lazarillo, in Maritana, with Louise Lester in the title role, and Harry Gates as Don Cæsar. All sang superbly. Edwin Stevens had a large house at his benefit 3d.

Item: The Casino is closed for the Summer.

PENNSYLVANIA.

PITTSBURG.

Harris' Museum (P. Harris, manager): The Harris Opera co. closed a very successful two weeks' engagement 11th. Since here last the co. has been greatly strengthened by the acquisition of May Douglas, and a more competent and better drilled chorus. Tannehill's Fun on the Bristol party, 13th.

Opera House (John A. Ellsler, manager): The engagement of the Rhinehart Juvenile Opera co., was brought to sudden close 9th. The officers of the local Humane Society brought suit against Mme. Rhinehart, the proprietress of the co., for cruelty to children. Manager Ellsler was also enjoined, and immediately closed his house. The Madame finally compromised the suit and left the city. The house will now remain closed until the opening of the Fall and Winter season.

Exposition Park Theatre (John A. Ellsler, manager): Davy, Manning and Drew's Comedy comb. did a fair business last week. The entertainment offered was only a mediocre variety show, and was entirely out of place at this beautiful Summer resort. The Private Tutor, 13th.

The Academy and Library Hall are both closed—tight.

The Sixth Street Museum still remains open, but the attendance is rather slim.

Harry Ellsler will summer at the seashore.

O'Brien's Circus will be here 17th.

John Sturgeon, late of the Barrett co., is at home in this city.

The entrance to the Opera House has been transformed into a large lemonade-stand.

Manager Harris was in town 11th.

Prof. Worth, of Harris' Museum, is at present enjoying a much-needed rest.

Lillian Spencer will open her season at Jersey City Sept. 11. Her repertoire will include Article 47, The New Magdelen, Camille, and an Unequal Match.

Dick Quilter, of Quilter and Goodrich, is in town.

The Barnum Show will exhibit here Sept. 28 and 29.

Frank A. Comstock, of Columbus, has been in the city for the past few days arranging with Manager Ellsler to put Aladdin on the road this season. Manager Ellsler owns all of the dresses, scenery, etc., of the play.

W. W. Cole will show here 23d and 24th.

BUTLER.

Butler Opera House (J. J. McCandless, manager): Prof. L. S. Season's concert, 9th, to fair audience. Gave entire satisfaction to all. This concert organization, for such I deem it, gives an exhibition once a year, and is composed of home voices, intermingled with local professionals, and the whole is under the direction of Professor L. S. Season. Good singing is the rule, however, and among those worthy of mention on Thursday [illegible] were John Lewis, Charles Pape and Alice Wick. The

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.
ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (5 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P. M., Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Emile Turquem, 15 Boulevard St. Martin, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipsig, Germany; F. A. Brockhaus, 4-1 Plankengusse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.
Make all checks and money orders payable to
THE NEW YORK MIRROR,
Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK - - JULY 18, 1885.

MIRROR LETTER-LIST.

Arlington, Maggie (3)
Aldrich, L.
Aveling, Harry
Alone in London co. Mgr.
Barrows, James O.
Bandman, Daniel E.
Brown, Mrs. Harry
Booth, Rachel
Backus, George A.
Barrymore, Harry
Barlow-Wilson
Blackburn, Marie C.
Bancroft, Helen (2)
Byron, O. D.
Bishop, C. B.
Barrett, Lawrence
Bang, Johan G. de
Bivoss, Joseph
Boston Ideal Opera co.
Bryton, F.
Bangs, F. C.
Barry and Fay
Booth, Edwin (2)
Barry, Wm.
Blakey, T. W. H.
Burnside, Miss Jean
Craig, Charles E.
Clark, Harry M.
Cody, Hon. William
Claxton, Kate
Carlotta, Helen (2)
Clifton, Harry
Carleton, W. T.
Clarkson, Harry
Clarkson, George
Collier, John J.
Coy, John E.
Chizzola, C. A.
Carey, E.
Caffrey, J. N
Carleton, Will
De Grey, Lillie
Deboll, W. S.
Duncan, C. W.
Dangon, A. M., Mrs.
Drew, Maurice
Downing, R. L.
Dowling, Joseph J.
Day, C. W.
Douglass, May
Dauvray, Helene
Dumont, Louise
Denham, C. A.
Dorn, W. J.
Dodge, Julia R.
Davis, Charles L.
Elsler, Effie
Ellis, C. G.
Evans, Lulu
Eytinge, Rose (2)
Emmet, J. K. (Mgr.)
Eccles, Fred
Emerson Folly co. (Mgr.)
Fulford, Robert
Foxwell, Charles
Foster, W.
French, Miss
Forsyth, Kate
Fullerton, W. A.
Foster, Allie
Finley, Charles E.
Frohman, Dan
Foster, Roger
Forresters, The
Fawcett, Owen
Fenton, Essie (2)
Gilbert, Estella
Girard, Maurice
Girard, Julian
Gardiner, C. R.
Gibbs, Peyton
Gibbs, Robert P.
Goldenstein, Mamie
Gray, Ada
Girard, Frank
Graybrook, Ethel
Gilbert, Laura
Gannon, Maud
Gardner, F. L.
Goodwin, F. L. (3)
Gallagher, May
Goodwin, Nat. C.
Hodges, E. P.
Harvey, Harry H.
Harrison, Louis
Hart, Tony
Hanley, Mart
Hayden, Wm. R.
Harrison & Gourlay (Mgr.)
Harrison, Sam
Harvier, Edward
Hill, George A.
Hight, Fred.
Howard, Bronson
Hogan, James
Harrison, Maude
Hanlon Bros. Mgr.
Hogan, Charles
Hardie, James M.
I. H.
James, Howard, Jr.
Jefferson, Joseph
Jackson, Joseph
Janauschek, Mme.
Jordan, Mabel
Jackson, Isabel
Kendall, Edward
Klaw, Marc
Kennedy, Harry
Kellogg, W. L.
Knight, G. S.
Kennedy, M.
Keene, T. W.
Kelly, W. W. (2)
Lyster, Fred (2)
Ludlam, Henry
Lansing, Nina
Lee, John H.
Listman, Bernhardt
Lackaye, Will
Lane, E. H.
Lee, Mabel
Larkin, J. M.
Lombard, Tom C.
Langtry, Albert P.
Langtry, Mrs. (2)
Leland, R. (2)
Lacy, Harry
Lloyd, F. G.
Lewis, Jeffreys
Mapleson's Opera (Mgr.)
Morris, Clara (Mgr.)
Maubury, Charles
Morris, R. G.
McCormick, Louden
Munson, A. D.
May, Ulina
Mizener, W. H. (2)
Macondasay, Hubert
Miller, George
Maddigan, Gertie
Marcellus, Kitty
Mugg's Landing co.
Mila, G. C.
Morosini, Victoria Hulsk.
Morrow, Elsie
Montgomery, Robert P.
Morris, J. A. (2)
Mills, Mary
Morrissey, James (2)
Modjeska, Mme. (3)
Maeder, Fred. (3)
Morgan, Willie
McNamara, Mr.
Noxon, Libby
Nelton, Harry
Norton, John W.
Neville, Sarah
Newman, Marie (3)
Nicholson, P. F.
Ormston, S., Miss
O'Brien, L. Branch
O'Neill, James (2)
Oakes, Fred
Ohrenstern, C. J.
Olmi, George
Parker, John W.
Peters, F. W.
Planter's Wife co. (Mgr.)
Padgett, J. W.
Post, Lilly
Paine, Adele
Padgett, Will G.
Putnam, Katie
Primrose, G. H.
Piton, A
Plympton, Eben
Percy, Fred
Pendy, John
Richmond, Ada
Reed, J.
Roland Reed co. (Mgr.)
Roberts, Charles W.
Robson and Crane (Mgr)
Redding, F.
Rosenbaum, Mgr.
Rehan, Arthur (2)
Rosenfeld, J.
Rag Baby (Mgr.)
Randall, W. W.
Redmund, Wm.
Rosenfeld, Sydney
Rogers, Charles
Rosenthal, J. J.
Rankin's Minstrels, B. W.
Russell, Sol Smith (3)
Rhea, Mlle.
Robson, Stuart
Rickaby, J. (4)
Russell, Mary
Rivers, Mabel
Sellers, Harry
Sturges, James
St. Aubyn, Carlos
Seabrooke, T. Q.
Starr, Hattie
Stinson, Fred
Scanlan, W. J.
Stedman, Charles
Spencer, Lillian (2)
Sully, Dan'l
Sydney, George
Stevenson, Charles
Staley, G. C.
Shelwood, Alice G.
Stewart, F. C.
Shewell, L. R.
Sargent, H. J. (6)
Searle, Cyril
Starke, F. E. (2)
Strakosch, Maurice
Stuart, J. H.
Scott, F. N.
Swain, Carrie (2)
Surety (4)
Shine, Giles
Suits, Miss Annie
Sampson, W. C.
Taylor, W.
Tompkins and Hill
Townsend, Lee
Thorne, Ed., Mgr. (2)
Thurber, Mrs.
Tillotson, W. G.
Thompson's Opera co.
Thomas, Agnes
Thompson, J.
Turnock, Eva
Taylor, Marie (2)
Turner, Fred.
Tracy, H. (4)
Tobin, M.
Tayleure, Roland
Ulmer, G. E.
Ufner, Frank
Ulmer, G. T. (2)
Van Huyck, Sara
Verrier, Charles
Vickers, Mattie (Mgr.)
Vane, Sadie
Warmington, William
Wilson, Mell. M.
Weir, Eleanor
We, Us & Co., (Mgr.)
Woodward, John
Wesner, Ella (Mgr.)
Williams, Gus
Wires, Rodney S.
Wilbur, A. L.
Woodard, John
Wetheral, E. J.
Weber, Maud
Wilson, Orrin
Wallick, James H.
Warner, John
Wright, George L.
White, Douglas.
Weed, Lew
Williams, Dan (2)
White Slave co.
Welch, W.
Wyman, A.
Williams, C.
Wright, J. K.
Webber, Harry
Wainright, R. (2)
Wilson, Rosa
Wilmere, Josie
Young, Frank
York, James (2)
Zlande, W. F.
Zaulig, Fred

*** The New York Mirror has the Largest Dramatic Circulation in America*

Something About Ourselves.

It must be borne in mind that THE MIRROR not only has the largest dramatic circulation in America, but it is also the largest dramatic paper published in America. No other journal on this side of the Atlantic covers the theatrical field so thoroughly or extensively. Our sixty broad columns give ample space for news, gossip and comment concerning professional affairs, besides leaving room for advertisements. Every one of THE MIRROR'S twelve pages is replete with matters of importance and interest to its thousands of readers. We believe that anything worth doing is worth doing well, and therefore it is that excellence and thoroughness is aimed at and achieved in every department.

Great care and vigilance are maintained in our correspondence department, the value of which can be witnessed by every manager and actor in the profession. A more complete or accurate index to theatrical happenings in every section of the country could not be compiled. It is the unfailing barometer consulted by both local and travelling managers. An important appendage to the Provincial columns is the "Dates Ahead" department. Appreciation of this reliable record of the whereabouts of travelling companies is not confined to the profession; the sentiment is liberally shared among several of THE MIRROR'S contemporaries, who, to save the bother of securing advance dates by their own exertions regularly transfer the fruits of our industry to their own pages. In the gathering of news THE MIRROR is necessarily conceded to be unrivalled. Our avenues of information are multifarious and our staff of reporters is composed of the best material obtainable in New York. We print on an average five items of genuine news to one in all the other so-called dramatic journals combined. Indeed, the daily newspapers, not alone in New York, but all over the land, draw their dramatic intelligence largely from this paper. No other publication is so liberally quoted and, we may truly add, so seldom given credit by the quotationists.

We need not dwell upon the influence attained by THE MIRROR'S editorial and critical columns. The former have often been felt in the correction of crying abuses and the institution of beneficial reforms; while the fair yet outspoken character of the criticisms of plays and players has won the respect of authors and actors as well as of our readers in general. An article devoted to ourselves would be incomplete without at least slight reference to "The Giddy Gusher," whose mingled humor, pathos and incisive vigor have combined to make the writer famous at home and abroad; to "The Usher," who with unswerving honesty of purpose gives voice to unequivocal opinions on people and passing events; and to our clever London correspondent, who reflects the important dramatic affairs of the British metropolis. In addition to these features of fact, features of fiction are not forgotten. The series of "Stage Stories," written by bright journalists and professionals, has found warm favor.

We can say, without fear of contradiction, that there is not in this or any other country a journal devoted to the interests of the stage which contains the variety of valuable and readable matter found every week in THE MIRROR and whose staff is so large and composed of such able special writers. And we are happy to add, in concluding an article which is not inspired by egotism, but is simply warranted by the facts, that in a time of general depression—when other and weaker journals have found it necessary to retrench expenses, clip the wings of whatever enterprise they formerly possessed, and skimp their readers with the barest apology for a dramatic newspaper—the profession has not been slow in substantially showing marked preference for its especial organ. As a matter of fact, THE MIRROR'S circulation has steadily increased during the past year.

Proper Diet for Theatre-Goers.

We ascribe a good deal of the depressed condition of the theatrical world to the predominance of the realistic element. To speak plainly, the people are tired of liver and bacon and pork and cabbage. The present age no doubt hankers after chunks upon which it can feast its eyes and crack its molars.

It wants everything "big"—big machines, big steamboats, palace-cars, fourteen-story flats, and hotels in the shape of elephants,

Of these we hear quite enough in the newspapers. They float on the surface of the current and are considered necessary to carry forward the material movements of life. They meet the necessities of the stomach, the eye and the physical contingencies.

By the active ingenuity of our times we are sufficiently supplied with these sensuous commodities. The daily press furnishes us with an ample outfit of facts.

We find, for instance, in a recent number of a leading daily, a column occupied with reports of "A Mysterious Death on Board a Steamer," "A Misused Man's Trick," "Sequel to an Attempted Suicide," "How Burglars Tortured Their Victims," "Strange Suicide of a Judge's Son," "Arrests at a Dog Fight," A Prisoner Jumps from a Train," "Two Days Without Food," Killed by Jumping from a Train." There is surely quite enough of melodrama, and gore at that, "thick and slab?

Would it not be agreeable when we enter a theatre to turn our backs on all this? Should we not prefer to drop all of the outer world in its coarseness, its crime and its matter-of-fact development of whatever is meanest and foulest in the actions of men? It is not an inventory of rascality and twopenny exhibits of the gross, the ruffianly and the debasing, that we would have submitted to us on the stage.

Would we not much rather have free scope given to the imagination and be introduced to another world where the heroic, the elegant and the joyous prevail? Such at least is our experience with the great masters of dramatic art.

In our greatest examplar, Shakespeare, we are not treated to a gritty lay-out of commonplace facts, but every individual set before us is heightened by fancy, and not a character is presented that has not a dash of poetic spirit.

We go to Madison Square Garden to see the physical contortions of the athlete, to the circus to take note of the clowns grimaces; but we visit the theatre to witness the disclosure and unfolding of the heart of human nature; it is our ideal world of pure intellect and passion at its zenith.

What Shall They do Next?

Something like one hundred years ago the great Doctor Johnson announced his dictum that "a man who would make a pun would pick a pocket."

The other day in a Boston court this scene was enacted:

JUDGE—You are accused of stealing a pair of cuffs. What have you to say?
PRISONER—I can prove that I intended to return them.
JUDGE—How?
PRISONER—Well, I'd wear one side until it was soiled, then I would turn them. When the second side became more soiled than the first, I'd re-turn them.

The Judge acquitted him of the theft, but sent him up thirty days for making the pun.

It took an entire century to utilize the Johnsonian maxim and to have justice fully administered.

Now, we can name no race that abounds among us as do the punsters, except millionaires, who are just now swarming through the country like the seventeen-year locusts. They cannot be sent up like the punsters, and what to do with them the millionaires themselves scarcely know.

It is ceasing to be an invidious distinction to be worth a million, and the house of a heavy capitalist is getting to be as safe as the apple-stand at the corner.

In fact the increase of riches in huge piles has so spread as to reduce the owners of millions to a condition of commonplace which is very irksome after they have been for so long a time special objects of notice and admiring envy. What can these obscure money-holders do to retrieve themselves?

To be sure, they have the money; and they had cause to believe that money could buy everything. So it can, up to a certain point, providing the commodity desired is merchantable; but money cannot buy everything. For instance, fame and genius are rather beyond its prehensile power, unless by device.

That device may perhaps be suggested by a practice they are accustomed to in their corporate meetings when they vote on their shares by proxy. By proxy then it is that the obscuring millionaire must hoist himself out of his fast-approaching neglect and nonentity. A citizen of New York early to learn this lesson was Peter Cooper, who, when he had exhausted the possibilities of glue for his own personal benefit, took to founding institutes of art and knowledge for the benefit of others.

Why not take to the tracks left deeply marked upon our soil by the grand old philanthrophist? There is work enough left to be done in that and kindred directions. Is there not, for example, a fine field for the wise use of money open in the theatre? Not only by strengthening and encouraging institutions already in existence, but by virtually recreating the drama by the use of novel means and the infusion of fresh blood in its veins?

A million here and there could be readily husbanded in purchasing and promoting good original plays now fading in the desks of their authors. The same would apply to many unpublished books of merit that have failed to secure a hearing.

The material motive power of this world is unquestionably money, and how many cases could be found where the vigorous application of the idle thousands of the millionaire would impart light and joy to the waste-places of literature and the drama.

The magnates have had their time with yachts and fast horses; let them now take a turn with a few first-class dramas and comedies, and now and then, perhaps, an original grand opera. These properly handled might be found to make as many knots to the hour as *Priscilla*, and as many miles to the minute as Maud S.

What have the Vanderbilts, the Goulds, the Fields and the Tildens to say to this? In sea language, we call out to them, "Stand by there!"

Personal.

DARRELL.—A picture of Frederic Darrell heads this column. He was with Lotta last season, but has not engaged for next.

LEWIS.—Jeffreys Lewis has arrived in San Francisco from Australia.

CHANFRAU.—Mr. and Mrs. Henry T. Chanfrau are visiting in Pittsburg.

VANONI.—Marie Vanoni is at Canton Ticino, Switzerland, with her husband.

GRUBB.—Lilly Grubb has returned to New York completely restored to health.

COULTER.—Fraser Coulter has been engaged as leading support to Rose Coghlan.

HAWORTH.—Joseph Haworth will reach this city from the West on Sunday next.

ALLEN.—Leslie Allen has been engaged to support Modjeska. A sterling good selection.

SULLIVAN.—Arthur Sullivan is in Chicago, where he is said to be about to sue Rosenfeld.

PITT.—Harry Pitt has not been in the best of health of late. He is improving, however.

MCCONNELL.—Manager McConnell, of Brooklyn, is spending his vacation in the Catskills.

O'NEILL.—James O'Neill's Summer home at New London, Ct., has been named "Monte Cristo."

CAYVAN.—Georgia Cayvan has finally determined to keep on playing May Blossom next season.

FORSTER.—Louise Forster has had several offers to do leading business, but has not closed as yet.

ILL.—Both Mr. Irving and Miss Terry are said to be in ill health. They look forward to an early vacation.

EDDY.—Jerome Eddy returned from his vacation on Tuesday. He is tanned and otherwise improved.

DILLON.—Louise Dillon is playing the leading part in Victor Durand in place of Sophie Eyre, and with success.

LIEB.—Beatrice and Francesca Lieb, of the Hoop of Gold company, are summering at their home in Dubuque, Ia.

MODJESKA.—Madame is enjoying the freshening breezes of the Kentish coast—at Brighton, the English Newport.

CHISNELL.—Newton Chisnell, who made a flattering hit with Aimee as the Stage Manager in Mamzelle, has been re-engaged.

MURDOCK.—Daisy Murdock is spending the Summer at Roxbury, Mass. She goes with the No. 2 Skating Rink company.

RHEA.—Mlle. Rhea is taking a well-earned rest on the coast of Maine. Her time for next season has been filled into May, 1886.

SIMPSON.—Mr. A. Simpson, Treasurer of the Grand Opera House, Brooklyn, recently became a Benedict. The bride is a Brooklyn lady.

KENDALL.—Last week W. A. Mestayer telegraphed Ezra Kendall to join him; but the comedian has faith in his new farce-comedy and declined.

REED.—Roland Reed's portrait adorns the first page of THE MIRROR this week. These columns have already recorded his successful debut in comic opera.

WILSON.—Rose Wilson, who has played leading roles with the Kiralfys for three seasons, will not remain with them any longer. She is resting in the city.

FAME.—The New York *Times* says that "Mr. Hill has engaged Mr. Milnes Ludwig to play the part of Mercutio" in Romeo and Juliet. Such, Mr. Milnes Levick, is fame.

MONTGOMERY.—George Edgar Montgomery has been retained to write New York dramatic criticisms for the Boston *Advertiser*—an important post, which he will fill brilliantly.

ANDREWS.—Charles L. Andrews will pass the Summer at the Linden Park Hotel, Cornwall. The seeson of his Michael Strogoff company begins in this city next September.

HOOPER.—Nettie Hooper, now visiting her father, the American Vice-Consul at Paris, will soon return to America to prepare for the stock season at the Fourteenth Street Theatre.

PASTOR.—Tony Pastor is taking a six weeks' rest. Mr. Pastor is not overworked, but he nevertheless enjoys what may be called a "complete cessation." He reopens on August 17.

GOODWIN.—Nat Goodwin came to New York last week to spend one day. He said yesterday that he had no baggage with him and was indebted to his numerous friends for changes of linen.

REED.—Addie Cora Reed, a prima donna well known in Boston, left San Francisco on Monday for New York. She will be Tony Hart's leading lady. Miss Reed is said to possess a very fine voice.

DE BELLEVILLE.—Fred. De Belleville will probably accompany a French star to South America upon the termination of his contract with Bartley Campbell. It is many years since he appeared on the French stage.

DOLARO.—Madame Dolaro returned from Atlantic City on Monday. She expresses herself as well pleased with the reception she was accorded there. Next week the lady begins rehearsals with Mr. Hill's Moral Crime company.

HART.—Tony Hart returned to town last Thursday. Last week Mr. Hart had an unexpected dip in the briny through the overturning of a yacht. He is rather sore in the extremities through trying to walk in on the breakers.

HAWORTH.—Joseph Haworth is expected in the city on Saturday next from his home in Cleveland, Ohio, where he has been studying his part in A Moral Crime. Mr. Haworth is greatly impressed with the strength of the character given him to represent.

EVESSON.—Pretty Isabelle Evesson is playing the *ingenue* parts in Naval Engagements and The Candidate at the London Criterion. Miss Evesson has been doing good work in the British metropolis and *en tour*, and her many friends in this city will doubtless be pleased to hear of her success.

GOULD.—Annie Gould, a beautiful young society lady of this city, who has been studying for the stage for over a year past under the direction of Mrs. Rose Watkins, made her professional debut as Juliet in Three Wives to One Husband at Providence on Monday night. She was fortunate in escaping the other Juliet.

TEMPLETON.—If not already here, Fay Templeton will arrive in the city in a few days. A gentleman from Montreal was inquiring about her yesterday. with a view to engaging her for Barnett; but when told that, professionally, she was another's for the next two years, he wired the sad news to his principal.

PRESCOTT.—Marie Prescott is flitting by rail from San Francisco to the East. Before leaving the Coast she made her debut in French at the California Theatre, on Sunday night, 12th, in Belot's La Drame de la Rue de la Paix, playing Julia Vidal, the heroine. Miss Prescott's reception was enthusiastic and her success equally flattering. During the evening she responded to eleven recalls.

DIXEY.—There is no more devoted couple in the profession than Henry Dixey and his wife, and a bright future is prophesied for their two charming children by all who know them. Their mimetic powers are patent to all who have seen the youngsters give their specialties at the Saturday matinees of Adonis. Mr. Dixey says that they inherit his mother's imitative faculty, as she is well known to a large circle of friends as a wonderful mimic.

Letter to the Editor.

WHERE THE CREDIT BELONGS.

Editor New York Mirror:

DEAR SIR:—In your number of the 11th inst. I see in the notice of the Hoop of Gold that Harley Merry is mentioned as being the artist that painted the original scenes of that play, which helped in a measure the success of the piece from the first night of its performance in this country. Some one has entirely misinformed your reporter, either designedly or through ignorance of the fact. I painted the original scenes from models made by myself, and so far from Mr. Merry having painted the original scenes that made the first tour through the large cities, two engagements at Chicago and also two at Philadelphia, he never saw them until they had made their tour of one-week stands (unless he followed them after I expressed them to Columbus, O.), and those were not the scenes used at the Grand Opera House, Brooklyn, for, to please Mr. Overton, I remodelled and repainted the entire scene of the embankment of the Thames from drawings he had received from England, my first scene being too large and cumbersome, as he thought, to go on the road with, the Houses of Parliament being a set piece, with the illuminated clock tower twenty-three feet high, and the bridge—a Moll Pitcher bridge—running oblique up the stage and carried out in perspective on the drop, which was far more effective than my last one. And it was the press notices of the first scene that the managers published in their circulars, though the modified scene received almost as favorable notices through the country while the play was on its tour. I painted the scene—also an illuminated one—for the last act (Pall Mall by Gaslight) by order of Charles Hicks, the then business manager, and from the description given by members of the co. That scene was used up to the close of the past season, or one that was copied from it. For some purpose Harley Merry's name has been connected with that play ever since it first started out, such as "Mr. Merry has orders to paint a new set of scenes," or "he is painting a new," or "he has painted a new set," even while I was painting the Pall Mall scene, while my name was entirely ignored, for no other reason that I can see only because I am not "English, you know." As you have exposed piratical managers who steal other people's plays, be kind enough to give a dose to those who steal scenic artists' reputations. You will please excuse the length of this letter; as I wish to explain facts I could not well make it shorter. Yours respectfully,

GRIFFITH MORGAN.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVES LABORS LOST.

There are some managers who amuse me a good deal by their ineffectual but persistent attempts to work what they call the "telegram racket." It consists in sending, with the utmost regularity, to this office, despatches generally stating that their star or company has appeared in this or that town to a thundering big house, and that the enthusiasm knew no bounds. Frequently the travelling manager gets the local manager to sign his name to the former's string of superlative adjectives thinking thereby to make the puff stronger. Of all the transparent devices to secure advertising at the expense of truth, this telegraphic fraud is the gauziest. Except when messages reach THE MIRROR from undeniably veracious sources, they are fed to the voracious office goat. This paper has a higher aim than to assist in the dissemination of cheap managerial lies. It owes a duty to its readers, which is to faithfully and without exaggeration reflect the real happenings of the theatrical world.

* * *

As an instance of the absurd and untruthful character of the sort of telegrams alluded to, one lies before me at the present moment which will serve as a fair sample of its kind. It is dated at a provincial city on July 13. It sets forth that a certain obscure star made an enormous success on Monday night. The theatre was "packed;" the performance "caught on immensely;" the audience "demanded a dozen recalls." As if these exhaustive terms used in connection with a mediocre actress were not sufficient to stamp the communication as a clumsy piece of fiction, the despatch furthermore gives it the lie direct in the figures of the receiving operator in New York, who gives the hour at which the message was received as 6:30—or exactly one hour-and-a-half before the performance in question began. Managers of this description must have more money than they know what to do with, else would they refrain from using the wire, uselessly.

* * *

Let it be understood at the outset that, in laying bare the wrongs practised upon actors in the dramatic agency business and in demonstrating the superfluity of the middleman as a factor in the dealings between players and managers, I am actuated by no motive beyond the advocacy of certain measures which I believe to be necessary to the welfare of the profession generally. THE MIRROR has instituted several reforms which have borne good fruit, and if an honest, impartial and thorough exposition of the present agency system results in the correction of certain abuses that I propose to bring to light, the end for which the examination was begun will have been attained. I am aware that there are many actors who have suffered vexations and injurious grievances at the hands of dramatic agents who are loth to speak out boldly from motives of policy. They fear that their revelation will antagonize the agents and serve to keep them out of engagements. On Tuesday a gentleman who had been seen by one of my representatives called upon me with a request that I should suppress the information he had given concerning the queer dealings of a certain agency uptown. To this I willingly assented, for it is not my desire that this inquiry of THE MIRROR shall in any respect whatever prove a hardship to those it is desired to benefit. At the same time I told the actor in question that his fears were groundless, and I ventured to predict that a few weeks hence he would be glad to come forward and place his unpleasant experience on record.

* * *

What a meretrcious affair this agency system must be if the people who have suffered injustice from it are compelled to ask that their wrongs may be passed over in silence! What a power these petty autocrats, who have no sympathies in common with the profession at large, must wield over the bone and sinew of the stage! Is it possible that they sit in their dens and, to further their likes and dislikes, keep good people out of work while favorites are placed in fat positions which their mediocre talents by no means entitle them to? This is evedently so, if the tales of misery that are poured into my ears have the slightest foundation. I hear that in every agency there are little cliques of people who, by keeping the agents' nests well feathered, are continued season in and season out in "soft snaps," so to speak, while hardworking, worthy actors who are not fortunate enough to be included in the charmed circle are shoved to the wall, hoping against hope and existing in dim expectancy of some mysterious favor which is never bestowed.

* * *

There is one firm of agents in this city where Bias is the motto and fairness to actor or manager is usually the last thing to be taken into consideration. One of these agents is suave and agreeable to all visitors. His courtesy is only equalled by his evasiveness. His partner is just the reverse. He bullies and bulldozes, and the applicant for an engagement who enters the portals of his office might as rationally expect to see a pearl drop from his lips as to hear him utter a civil word. When cause for complaint arises—and this frequently happens—and some actor or actress with exceptional boldness dares call the firm to answer, the bully and bulldozer turns him or her (as the case may be) over to his specious and sweet-spoken associate, who, with a deal of soft-soapy palaver, generally manages to set matters right. The rudeness, to which ladies of the profession have been subjected in the course of this particular firm's career would, if recited, bring a flush of honest indignation to any man among my readers in whom there burns the smallest spark of chivalry. Relying upon their fictitious power, believing that they hold a position which is invulnerable, and supposing that they are a necessity to the ladies and gentlemen of the stage, they have held on their way without rebuke or interference. But a day of reckoning will come when these worthies will perhaps rue the advantages they have taken of those whom they supposed too weak or too faint-hearted to raise a voice in their own defence.

* * *

For the benefit of such as may be fearful of the consequences of citing the grievances they have suffered at the hands of dramatic agents, and yet feel desirous of helping a good cause by recounting their experiences, I shall be glad to receive communications on the subject. They will be treated with the strictest confidence; but in return, as a vital condition, authentic proofs of the veracity of such statements must accompany all complaints.

* * *

Writes a correspondent from St. Louis: "As a rule I am not 'poetically' inclined; but when I read your article on John Stetson's 'Gall Hook,' inspirations of a resistless nature filled me—with the following results:

THE GALL HOOK.
[DEDICATED TO JOHN STETSON, ESQ.]

What hangs off in secluded nook,
Where managers their plays do book,
And "Old John" sits with fearless look?
The Gall Hook.

What stretches forth its graceful arm
And seizes firm some scheme yet warm,
Which in some busy brain did swarm?
The Gall Hook.

What blightens many bright careers,
Makes mothers sigh for daughter dears,
Bathes joyful homes with sighs and tears?
The Gall Hook.

What wipes away a silent tear,
When dear old John feels sad and queer,
And big-run plays do not appear?
The Gall Hook.

Now, if this friend you'd like to meet,
Just stray into that well-known street,
Fifth avenue, and there you'll greet
The Gall Hook.

* * *

Foolish rumors are seasonable, and scarcely a day passes by now that sombody isn't settled for next season with somebody else, when in fact there have been no negotiations whatever tending to an engagement. The charming prima donna of the Casino, Sadie Martinot, asks me to contradict the report that she is to be a member of the company supporting Madame Janish next season. "I have heard nothing whatever about an engagement with her," adds Miss Martinot. The lady has proved herself to be such a delightful acquisition to the ranks of comic opera artists that I trust she will not be weaned from it back into the dramatic fold—where, it must be confessed, she was less effective than in her present line of endeavor.

* * *

The marriage of Irene Brady Perry to Albert Weber, the piano manufacturer, in Philadelphia last week, was an event which had been expected for some time. Miss Perry achieved some prominence in connection with Colonel McCaull's company, and she always maintained a character for conscientious attention to work. Weber is to be congratulated on having secured a clever and worthy little woman, who will unquestionably preside over his household affairs with dignity and decorum. I have received cards for the newly-wedded couple's "at homes," which are fixed for Thursdays at their residence in West Thirty-eighth street.

* * *

In his novel costume manufactory at 12 Union Square J. M. Hill has some cloths, velvets and satins of marvellously rich texture and beautiful design, which are to be worn by the characters of Romeo and Juliet in the Mather production at the Union Square Theatre. The Montagues and Capulets who tread the boards during this presentation will wear garments of a more expensive sort than the real historical personages ever dreamed of doing in the olden time. Romeo Paulding, for instance, will tell his love to Juliet in a doublet made of gold and crimson cloth costing the modest little sum of $45 a yard, while the others will be attired on a parallel scale of extravagance. Mr. Hill tells me he does not invest thus lavishly for the sake of vaunting a large outlay, but because he could not at lesser figures costume the *dramatis personæ* precisely as he desires. There will be a perfect harmony of colors, and unless I am vastly mistaken, the artistic pictorial element in this Romeo and Juliet will of itself cause a sensation. The dresses and scenery alone will involve an outlay of $30,000 on Mr. Hill's part. It cannot be charged that he has not the courage to back up his convictions.

* * *

Frederic Darrell, the handsome young English actor who travelled with Lotta last season, writes me that he is coming back to this country early in September, to try his luck in drama, comedy, comic opera or anything else that offers. Mrs. Darrell, who is professionally known as Irene Verona, will accompany him. Miss Verona is well known in London as a bright soubrette actress and a singer of ability. She has made hits at divers times as Serpolette in The Chimes and in Dick Whittington.

* * *

Because a manager occasionally adds a cipher to the figures of his business it does not follow that he never tells the truth about his financial transactions. Some people haven't discovered this fact, and so they thought $50,000 was a pretty large sum for Harry Miner to pay for a country-house with over ninety acres of land down on the Shrewsbury River, and they said as much in print. Of course these people have never bought an estate and we can readily understand the doubt with which they received the statement. The following is an extract from a letter I have seen written by the former owner of the property, Joseph B Lawrence, No. 41 Thirty-third street, this city, to Mr. Miner: "As regards my place on the North Shrewsbury River, I am willing to sell it at a fair price. The house is in No. 1 order and finely finished (gas throughout), and is about 43x43 and three stories high, with a billiard-room 19x25 in it; has connected with it ice-house, coach-house, stables, barns and tenant-house, all in good order; grounds around house nicely laid out; about 2,500 feet water-front, making about thirty-two or more acres river frontage. I will take the sum of $50,000 for the whole place of ninety-eight acres. It is actually worth over $70,000 today." This ought to settle the point of veracity beyond a question.

* * *

That vivacious little prima donna, Marie Vanoni, is doing Europe. She writes a chatty letter about what she has seen and heard there to a friend who has permitted me to make an extract, preserving the writer's amusing English as she wrote: "I have been to see moste every new plays but none good enough for N. Y. They style of playes here would not please New York people and the artiste neither. I have been to see Mad Judic and I was more than disapainted in her she is to fat and can not act half as well as Theo and I see her in M'lle. Nitouche and I see Lotta in the same play and I prefer Lotta much better then Mad Judic. I have received many offers to sing in the best Caffe Chanttaus in Paris but they are not places for me now the managers would give me my sallary but I refused all engagements. I will go to England this Winter and see what is going on there and see what if I can find a nice play that will suit me there I will bring it over with me the following Winter and travel through the Country, I intend to go and Play in London about November,"

The Actors' Fund.

At the meeting of the Executive Committee, last Thursday afternoon, Messrs. Colville, Aronson and Henderson attended. Mr. Colville was acting chairman. Two applications were favorably acted upon, and one was rejected.

The funeral expenses of Henry E. Johnson, who died a month ago, were defrayed. The delay was occasioned by the report that he had left money more than sufficient to pay the expenses. It proved to be untrue.

The Committee on License Fees reported progress.

The expenditures of the Fund for relief during the week ended July 11 were $131. To this is added one funeral, $45—making a total of $186.

John F. Poole sent in his check for $24 in payment of the annual dues of twelve new members.

New members and annual dues paid in: James B. Field, Kissie B. Masters, James Wallis, Sidney B. Ellis, Eva Byron, Doré Davidson, Emma Pierce, Jessica Thomas, Clarence M. Wilkins, Nettie Carey, H. Price Webber and J. P. Clark.

Much Litigation.

The firm of Conried, Godlmark and Hermann is at present giving a great deal of business to the law-courts. Some time since they brought an action against Sydney Rosenfeld to restrain him from playing, selling or publishing The Black Hussar. An injunction was obtained, but in spite of it Mr. Rosenfeld went to Chicago and engaged a company, but was enjoined, and then sold the opera to the firm of Hess and Davis. These gentlemen were to have presented it at Milwaukee on Monday night, and to prevent this papers were sent out there again, looking to an injunction.

On Friday last Mr. Rosenfeld telegraphed to Mr. Conried, at the Casino, asking him why his name had not been put on the bills as the translator of Nanon, and stating that unless it were put on he would at once give the work to the printers for publication. Mr. Conried paid no attention to this communication, and on Saturday was favored with another telegram, which stated that, as his request had not been complied with, Mr. Rosenfeld had given his manuscript to the printers. Papers were made out on Monday restraining Mr. Rosenfeld from toking this action.

In speaking of these many lawsuits the other day, Mr. Hermann said:

"I can't imagine what prompts Mr. Rosenfeld to act in the way he does. He was paid $250 by Rudolph Aronson for a translation that was to be as literal as possible, and now he wants to be known as the author of the opera. This law business is a great nuisance. Here we three gentlemen, as agents for the authors of the opera, who get five per cent. of the gross receipts for our work, are allowed to divide between us just one per cent. of the gross as our profits. So far we have had to spend over $800 in these lawsuits.

"That's making money, isn't it? Last year $4 000 was spent in injunctions against a man named Ford in restraining him from playing The Beggar Student. It wouldn't matter so much if the money came back to us."

Not a Tragedy After All.

Since the publication of the article in last week's MIRROR, headed "Mason Mitchell's Romance," renewed inquiries have been instituted, in the hope of finding some clue to the missing actor. The *World* printed an account of his disappearance on Tuesday morning, which substantially covered the same ground as the particulars that had already appeared in this paper.

Yesterday morning THE MIRROR received a communication which let some satisfactory light upon the matter. It was from the relative of Mr. Mitchell alluded to last week, and it ran as follows:

OFFICE OF FORBES, BROWN & TRACY,
SYRACUSE, N. Y., July 13, 1885.

Editor New York Mirror:

A reading of the article in your issue of July 11, entitled "Mason Mitchell's Romance," suggests the propriety of my informing you that I have received a letter from young Mitchell dated June 19, 1885, and at a place designated as "75 miles north of Fort Pitt, on Beaver River," in which he says that he is in good health and feeling splendidly, and that he probably would be home this month. Referring to the love affair mentioned in the article, permit me to say that, while I have no reason to doubt that Charlie, like all other boys, is subject to acute attacks of love-sick spells, yet in my opinion it would take more than the love of one woman—though she might be "English, you know"—to drive him into the woods of Canada. Very truly,
WILSON M. BROWN.

P. S.—You may publish this if you wish.

The news that Mr. Mitchell was not killed by Riel's Indians will be read with pleasure by his friends in the profession, many of whom, cognizant of the particulars of the story published last week, have for a month past given him up as a victim of the Canadian revolt.

Brooklyn's Mikado.

In various recent interviews, Arthur Sullivan has laid stress upon the fact that no one could possibly produce The Mikado, as the business, dresses, scenery and orchestration were so difficult to procure. There are now five managers who have it in preparation, or have already produced it, apart from John Stetson, who claims the sole ownership for the United States. Robert Grau, whose company is to present it at the Brooklyn Grand Opera House on Monday, had perhaps fewer facilities than any of these *impresari*. Being questioned as to the source of his "business," etc., he said:

"Well, for the costumes I took as my authority the London *Sporting and Dramatic News*. Their illustrations of scenes from the operas, etc., are generally good. Then I invented all the business, as neither libretto nor score gave even the entrances or exits. I had an orchestration made from the score, although I could not get the 'tempos.' I will be one of the first to produce it in the East, and when you see it you will say I deserve to reap some reward. W. H. Compton will play the Mikado, and I have also engaged W. W. Allen, Eugene Clarke, Paul Arthur, W. P. Bown, Charles Drew, Harry Nelson, Agnes Hallock, Tillie McHenry and a large chorus."

With a minimum of capital, plenty of industry, an abundance of ch—— nerve and a fertility of resource, the opera has been gotten ready in two weeks. In London eight weeks' rehearsals were held.

Professional Doings.

—Earle Remington, whose dancing in Funny Valentines is one the best features of the performance, could not dance a step five months ago. She was refused an engagement for this reason, and so set to work and mastered the art.

—The Kindergarden will be under the management of Tony Pastor next season, and he expressed himself as hopeful of its success. None but the best specialty people will be engaged. Robert G. Morris is reconstructing the piece.

—Tootle's Opera House, St. Joseph, Mo., has been newly decorated and supplied with new scenery. It seats 1,600, is in the midst of a population of 50,000, and is independent of circuits or combinations. Fred. F. Schrader is the manager.

—A movement is on foot for a union of managers of combinations. It is alleged that the agents of certain theatres and circuits take advantage of their position and compel companies to accept towns which are not desirable and at low percentages.

—James O. Barrows will star in Gillette's Professor. Mr. Barrows is one of our best comedians, in either straight or eccentric business. He has engaged Belle Jackson to play her original part, Daisy Brown, and has engaged other competent people. Colonel L. E. Granger, of Providence, R. I., will manage the tour.

—Laura LeClair Phillips [illegible] comedietta, entitled The [illegible] Wesner. The scene of the play [illegible] atoga and deals with a lady who [illegible] in man's attire and gets into all [illegible] scrapes on account of her disguise.

—The Norman Comedy company [illegible] the new Opera House at Smith's [illegible] last week. Florence Gerald wrote a [illegible] by request in the green-room a few [illegible] before the initiatory performance took [illegible] It was delivered with good effect by [illegible] Clarke.

The Wages of Sin company next season will include: Eleanor Cary, Mrs. Harry Courtaine, Abbee Pierce, Emma Chiefden, James [illegible], Charles C. Maubury, Charles Overton, [illegible] Westford, Frederick Sackett, W. C. Deal, W. Branack, with Ludlow and Bowers, [illegible] managers.

—Manager Duff has secured Mathilde Phillipps for a part in The Mikado. Rehearsals are being held several hours daily, and it is said that the chorus is nearly perfect in its work. Scenic artists are pushing ahead, and the costumers are hard at work upon the dresses for the Japs.

—There was a report current yesterday that Emilie Melville was in the city. A manager who was in search of her was informed by a MIRROR man that a recent arrival from Australia was authority for the statement that the lady had gone to China. On taking the hint he dropped the hunt.

—Thomas Goesman, lately property man of the Madison Square Theatre, has manufactured a company of marionettes, with which he opened in Yonkers on Monday last, being assisted by George Browning, who gave a number of specialties. He intends keeping his company on the road all Summer.

—F. W. Zaulig is composing the music for a comic opera the libretto of which is by W. H. Fuller. The opera will be finished in about a fortnight. It is called The Book of Rights, and is a satire upon the politics and other institutions of America. Mr. Zaulig is quite busy in composing bits of music for professionals.

—Bartley Campbell has selected the following people to act as his assistants at the Fourteenth Street Theatre: Charles Costello, treasurer; James Hutchinson, assistant treasurer; G. Operti, musical conductor; D. H. Hughes, scenic artist; Neles Waldron, stage machinist, and J. J. Rosenthal, advertising agent.

—Mark Smith is striving hard to secure his present stand for the Philadelphia season of The Black Hussar. Dooley is the chief characteristic of the animal. Digby Bell and Lew Wolf Hopper have argued in vain with the handsome baritone that if they were permitted to bestride it they would bring down the house.

Letters to the Editor.

DEFRAUDED AND DESERTED.

NEW YORK, July 13, 1885.

Editor New York Mirror:

MY DEAR SIR:—Knowing your sympathy as of old with the victims of unscrupulous [illegible] publicity for the following facts. Two [illegible] (countrywomen of mine) were engaged [illegible] an American manager as chorus-girls [illegible] New York, the said manager engaged [illegible] back to England at his own [illegible] in Louisville, Ky., [illegible] in their dressing-room [illegible] back as best they could. A [illegible] in hand, but only [illegible] it not for the kind generosity of [illegible] would be [illegible] a penniless [illegible] dilatory and they need [illegible] while they wait, and should any [illegible] service as they can render, [illegible] kind as to give him the necessary [illegible] purpose I enclose the names of all the [illegible] with my own card. Yours truly,
[illegible]

MR. BLUMENTHAL EXPLAINS.

NEW YORK, July 13, 1885.

Editor New York Mirror:

In a recent issue of the New York [illegible] stated to a representative of that [illegible] agent of the Madison Square Theatre, [illegible] that I was giving an unauthorized [illegible] ton N. Harrison's play, A Russian [illegible] was also stated by the gentleman that I was [illegible] boy at the Madison Square Theatre before [illegible] employed. Permit me however to state [illegible] regard to same, for if unauthorized [illegible] do me an injustice. I herewith state [illegible] have the sole and absolute right for the [illegible] Mrs. Harrison's play, A Russian [illegible] received the right from the proprietors [illegible] Madison Square management's contract [illegible] expired last May, and at that time I was given [illegible] right for the production of the play, [illegible] the same throughout the country [illegible] thermore wish to state that the [illegible] the Madison Square Theatre was that of [illegible] position that I held up to the 30th day of [illegible] when I resigned. Trusting you will give [illegible] item, I am Very respectfully yours,
GEO. A. BLUMENTHAL.

AN ACTOR'S EXPERIENCE.

BOSTON, July 13, 1885.

DEAR SIR:—I would like very much to [illegible] columns of your most valuable paper, [illegible] of my experience while a member of the Rentz-[illegible] burlesque company. I was engaged as property [illegible] with this company, and during my short [illegible] found out the principles of the manager, [illegible] disgust. All I received of my first week's salary was $17.60, which was paid to me in [illegible] $3 at a time. Some of the chorus-ladies asked him for the money due them, and he coolly told them to [illegible] telling them finally to borrow from other members of the company, knowing well that they had none. [illegible] of the people now with him are here [illegible] because they have no alternative. I have [illegible] my money several times, but was put off each time, was positive that he received his share of the [illegible] after every performance. The agency was in his [illegible] but he would not pay, as I considered, as [illegible] nection with the company, telling him [illegible] would play the rest of the week to give him time to [illegible] some one else to replace me; but on one occasion, [illegible] was, in order to guarantee my salary, I refused to [illegible] before I dressed for the stage. This he would not [illegible] or entertain the thought in any way. I then went to [illegible] my dressing-room, gathered up my things and departed, [illegible] leaving the debt behind to keep company with the [illegible] ager. I then saw my lawyer regarding the case, and he [illegible] immediately began legal proceedings against him. [illegible] Somehow or other he heard of our scheme, and secreted himself in the room of his hotel, the Creighton House, and left word that no one was to be admitted, and all inquiry for him at the office was answered with the usual "don't know" or "is not in." But the Sheriff and I were not to be baffled in this [illegible] by the aid of a bell-boy, who was hired ten minutes before we came in, proceeded upstairs to the room of the much wanted man. The bell-boy was then told to knock and say he had a telegram for the fugitive. He answered: "Shove it under the door." After trying in vain for admittance another bell-boy appeared with the manager's supper, and he refusing to open the door, the dinner was passed in through the key-hole. The Sheriff then commanded him, in the name of the Commonwealth of Massachusetts, to open the door, or he (the Sheriff) would burst it in. This last request being enforced, the officer forced the door open, and after looking [illegible] discovered him under the bed. He was pulled out, covered with feathers and dust, and was told by the Sheriff not to be frightened; all would be well if he would settle the claim against him. He declared he did not owe me the money I claimed, and made a [illegible] and excuses characteristic of managers in a similar predicament. The Sheriff tried to compromise with him. It was of no use; he was adamant. Finally, [illegible] procured and accepted. I cannot understand the audacity of a manager organizing a company, taking them on the road, with no idea of paying them, and in no way courteous to them, and thinking it [illegible] for the people to be in his employ.
Very respectfully,
[illegible]

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

last named has been before our public several times, and her singing has always been such that she captivated the audience and caused hearty rounds of applause. With care and attention I predict a bright future for Miss Alice, as she has all the requisites necessary for making a concert favorite—namely, a good voice, the power of expression, and a pleasing appearance.

Arena: O'Brien pitched his tents here 10th, giving two performances to fair audiences. Dissatisfaction seemed to be the prevailing opinion, although his show has some real good features. One just cause that our citizens have for prejudice against O'Brien is that every time he comes to our town there invariably accompanies the show a set of confidence men. Two years ago they got the best of some poor innocent to the extent of $900. Friday last they aspired a little higher, and swindled a Mr. Beck out of $1,250. Warrants were issued for O'Brien and his managers, and $1,000 was recovered. I could not get the receipts or route ahead, excepting that the circus will be in Allegheny 17th and 18th.

Items: Baldridge, a town about six miles from here, has just completed a building for the purpose of a skating-rink and opera house combined.—R. G. Ball, ahead of Barnum, was in town last Friday, making arrangements for his show for Sept. 8.—Mr. Reis, of Wagner and Reis, will book attractions for our town hereafter.—The Mirror is for sale at Heineman's book-store.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): Pop last week was not a very good card. The only redeeming feature was the singing of Will H. Bray. This week we have Three Wives to One Husband; next, Rooms for Rent, introducing Newton Beers and a select co.

Narragansett Driving Park: Buffalo Bill's Wild West 20th, 21st, 22d.

It is said that the late manager of the Providence Opera House is several thousand dollars in arrears for rent and that the directors will not allow him to move anything but his books and papers.

The Theatre Comique closed its season last Saturday night. It was the longest in its record. The management have presented some of the best attractions and specialty people in the profession, and have given excellent entertainments. The Fall and Winter season will begin very soon.

Arrangements have been made with F. M. Burbeck to have the co. which played under the management of the Boston Theatre last season, appear in Youth at the Sans Souci Garden for two weeks, opening August 10.

SOUTH CAROLINA.

CHARLESTON.

The Queen City Dramatic Club, local, presented Among the Breakers and The Dentist's Clerk at their own hall, 9th, to a large and appreciative audience.

The Summer-night concerts at German Artillery Hall every Thursday night, continue to draw well. The moderate price of admission, twenty-five cents, the excellent music furnished by Prof. Metz's Brass Band, together with dancing and light refreshments, make up a most enjoyable evening.

A concert and hop was given at the New Brighton Casino 9th and 11th by Hall's Boston Band.

TENNESSEE.

MEMPHIS.

Estival Park (E. E. Fulton, manager): The second week of the Fay Templeton Opera co. was opened even more successfully than the first, La Mascotte being the bill. It was first intended to give this opera on Saturday night, but there was no one to play Pippo, on account of the non-arrival of Henri Laurent, who was specially engaged to sing the role. He arrived on Monday, however, and the opera was attempted—"sang at," if I may use the phrase. There is not a pleasing voice in the entire co. When the engagement was made, Mr. Fulton, the lessee of the Park, expected them to bring on the co. which was together all season—Harry Brown, Lillie West and George Olmi included. These people were all billed here, and nothing different was known or expected until the present co. opened at the Park. Fay Templeton, as the Mascotte, succeeds in keeping an audience in good humor by her splendid acting; but as to singing the character, we will have to excuse her. She possesses a voice of not much strength, and did not reveal much harmony. The tenor, Mons. Henri Laurent, as he is billed, received a terrible scoring from the press. His voice was inaudible except to the front rows, but his rendition of the part, though somewhat stiff, was passable. The only one of the cast deserving any credit was William Gulverson, who sang Rocco in a delightful manner, and his acting was very good. He made a very favorable impression. John Templeton, by his acting, held the vast audience spellbound—in his own estimation. He cannot even sing a little bit, and his vain attempts at humor made the audience feel sad. His attempts at portraying such a well-known character as Lorenzo, which we have had done here by the best artists, were vain indeed, and if he thinks that gagging will pull him through, he doubtless succeeds. Alice Vane, as Fiametta, was fairly good. Of the rest of the cast, and the chorus, it is unnecessary to individualize. They were all fair. Notwithstanding this, there was an immense audience present on Monday night. Business dropped Tuesday and Wednesday. On Thursday Miss Templeton had a benefit, when Olivette and The Mascotte were given.

The Fay Templeton Opera co. disbanded here 12th. Miss Fay left for New York.

The Thompson Opera co. opens a season at the Estival 20th; for how long is not yet determined.

E. D. Fulton, manager of the Estival, is a wide-awake, congenial gentleman, and is evidently a manager of great experience. He conducts his affairs in a systematic manner, and all people that play with him are sure of good treatment and good business. The beauties of our Park, though well known to us Memphians, have never been spoken of abroad, but under the present management, with the best companies engaged until latter part of September, it will soon become as well known as the most popular Summer gardens in the country. It is a very large, spacious place, with gravelled walks all through it, plenty of light, and situated directly on a line of street-cars which run directly to all parts of the city.

The Park will not have any professional co. this week, as a previous contract made with Mrs. Thompson prevents. The lady gives an amateur entertainment last three nights of week. During this week the stage will be completely renovated, new scenery added, and the front extended five feet into the auditorium. The great obstacle to obtaining a good sight of the stage is having all the chairs on a level. This will be remedied; a false floor will be put in, giving a gradual slope.

The Exposition Building, as it is known from the fact of a large exposition having been held there, is the largest hall in the city. Mr. Fulton informs me that he has obtained a five years' lease, and after putting it in complete order as regards stage, scenery, seating, etc., he will open the house early in September as a first-class comb. theatre to play at cheap prices—ten, twenty-five and fifty cents. The place will hereafter be known as the Exposition Theatre.

The repairs at Leubries' are progressing very nicely. The interior is almost ready for the decorators, and there is no doubt that it will be ready for the opening date. In my next I will send a detailed account of improvements made from an interview with Manager Frank Gray, published in last week's Mirror. I notice the opening date will be Sept. 28. He is engaging a fine line of attractions for the new house. Last season at Leubries was a fairly successful one, and as all indications at present point to a fine outlook for Fall trade, the theatrical season to come will doubtless be a lively one. With two Richmonds in the field next season we are likely to have the best cos. that go out.

Eugene F. Gorman, an old-time Memphian of its palmiest days, but of late a resident of New Orleans, has been here during the entire engagement of Templeton Opera co. as their agent. He promises to bring his big tent here and give low-price performances. It will be known as Gorman's Pavilion.

Susan Greenwood, a member of the the Emma Abbott Opera co., is home for the Summer.

Of the California Comedy co. I have so often written about, the Collins Family succeeded in getting away. O. W. Blake is still here.

Harry Buckley, the business manager of Templeton Opera co., played Captain de Merrimac in Olivette last week. Of course he can sing—oh, yes!

KNOXVILLE.

Staub's Opera House (Fritz Staub, manager): For the past three months a large force of skilled workmen have been engaged in tearing down and remodelling this place of amusement. The work is being done under the supervision of Architect Gunn, of this city, who superintended the construction of Heuck's Opera House, Cincinnati, and more recently built the Grand Opera House at Columbia, this State. Mr. Staub has spared no expense in rebuilding the house, and when completed he will have one of the handsomest and most complete theatres in the South. The principal features of the new house will be the lowering of the grand entrance and auditorium from the second to the ground floor, the increase of the seating capacity to 1,200; the entire remodeling of the interior so as to include a parquette, dress-circle, family circle, balcony galleries and four private boxes. The house will be seated with upholstered opera-chairs of a late patent. It will also be heated by steam and lighted by gas, with improved electric appliances for lighting. The stage will be fitted up with all the latest, most convenient and modern appliances. The magnificent drop-curtain and a large number of sets of scenery were executed by Eugene Cramer, of Columbia, S. C., and are beautiful works of art. All of the stage fittings are of the latest style and finish, and are as complete and perfect as any in the United States. The stage is fifty by sixty feet. Proscenium opening, twenty-four by thirty feet. There will be twelve dressing-rooms neatly furnished and two very handsome star rooms. Taken all together the new opera house will be a credit to this beautiful and rapidly growing city, as well as to the whole State. Knoxville has a population of about 30,000 and is increasing at the rate of 2,000 to 3,000 per annum. It is situated on the great highway between New York and New Orleans and between Cincinnati and Atlanta, and it should certainly prove to be a first-class city for all good theatrical attractions.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): The Home Dramatic co. presented Fettered afternoon and evening of 4th to fair houses. The play is of the very sensational stamp, and was not as well received as some of the previous efforts of this co. Belva Lockwood delivered her lecture, entitled "Social and Political Life in Washington," to a large and enthusiastic audience. She takes a short tour through the principal cities of the Territory, returning 10th to deliver a lecture on "The Topics of the Day." The Barlow-Wilson Minstrels drew out a very fair-sized audience 7th. The organization is a very good one, combining much minstrel talent. The banjo-playing of E. M. Hall is very fine, as also the violin-playing of Eddie Fox. George Wilson is one of the most versatile minstrels we remember to have seen here. Messrs. Welby and Pearl do some excellent acrobatic dancing. Mr. Barlow is here chiefly to visit his parents, who are old residents of this city, and numerous friends and relatives from whom he has been separated for several years. The co. will draw wherever known.

Walker Opera House (Fred. Walker, manager): Frederick Warde made out a week to small but very enthusiastic audiences 1st to 4th. His best part is Virginius, with which he began and closed. He presented Katherine and Petruchio, Shylock, Damon and Pythias and Ingomar. His leading lady, Mittens Willett, is a very fair and pleasing actress. Altogether the support is fully up to or above the average. Should he desire to visit us again he will no doubt, as with W. E. Sheridan and George C. Miln, receive considerable patronage. The co. were entertained by the genial Andy Brixen at the Valley House, which seems to be fast becoming the favorite resting-place of the weary Thespian. John Thompson, "the inimitable," held the boards 9th and 10th in his play of Around the World.

Arena: John Robinson's "Great Moral Show" will occupy Washington Square 17th.

VIRGINIA.

RICHMOND.

Announcements for the opening of the ensuing season will not be made very soon. Everything theatrical is very quiet.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Only a Farmer's Daughter was presented afternoon and evening of the 5th to poor business. This play has been presented here several times, and is familiar to the theatre-going public. Blanche Curtiss, the Vassar Beauty, was announced as the bright particular star, and was billed as the handsomest woman in America. This is a slight bit of exaggeration, but nevertheless Miss Curtiss is a very handsome girl, possessed of a fine figure and not a little dramatic talent. She is as yet rather amateurish and awkward, but this, in time, and under good instruction, will no doubt be remedied.

Schlitz Park (Jacob Litt, manager): Ambreg's Thalia Opera co. did the largest week's business that has yet been done at this resort, and this in spite of cold and rainy weather. The house has been crowded at every performance by audiences representing the best people in the city. Nanon, Black Hussar, Gasparone, Boccaccio and Beggar Student have been presented, and, of all, The Black Hussar scored the greatest success. It is full of bright, pretty airs, after the style of The Beggar Student. The choruses being particularly pleasing, and moreover, they were remarkably well rendered by a company that seems to be able to do something besides stand around in a semicircle and sing. Max Lube, as the Burgomaster, was the first funny German we have ever seen. Edward Elsbach, as Hellwig, sang with force and vigor, and made a fine-looking Hussar. The co. altogether is the strongest German Opera co. that has appeared in this city in some time. The first and last choruses in the second act of The Black Hussar were vociferously applauded, the audience seeming to be unable to get enough. In Nanon we were disappointed after having heard so much of it, but this may be because our German education has been neglected and we were unable to thoroughly understand it. This week the Thompson Opera co. in Manette.

The Amberg co. closes the season here and goes direct to New York. Manager Amberg will go direct to Europe.

It is reported that Harry Lacy will drop The Planter's Wife next season and star in a new piece called Satan's Diary. It is reported that in each town in which he plays, six of the most beautiful young ladies of that town, will appear in the play, their duties being merely to look beautiful.

Edward McDonald, the gentlemanly doorkeeper of the Opera House has returned from a week's vacation at Ashland.

Harry Smart, in advance of the Thompson Opera co. was in the city Wednesday, and took in the German opera at the park.

By the 10th of next month Sydney Rosenfeld has agreed to deliver to Alice Harrison, the manuscript of a new comedy in which she will star

The Thompson Opera co. is reported to be paddling in very shallow water. Trust they may come out all right.

Manager Marsh has returned from Canada.

Frank Small, of the Mikado co., ran down to Chicago Monday to see his attraction open and reports a big success. The Mikado opens at the Grand on the 13th, and great preparations are being made for it.

Frank Small is one of the most gentlemanly, entertaining fellows we have met in some time.

The circuses nowadays do not come up to those of the good old time. Forepaugh's was here the 10th, and gave a very poor show, after all his advertising. The only thing new or startling was the acrobatic feat of Mme. Kabowl, who turns a back handspring off of nine tables, elevated to a height of about thirty feet.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Aveling stock co. opened 1st in The Marble Heart, but did not draw out the audience that was anticipated, notwithstanding the high position held by Mr. Aveling as an accomplished actor in the estimation of the patrons of the theatre-goers in our city. The co. nevertheless gave an excellent representation of the play, and the audience was so well pleased that it made up in responsive enthusiasm what it lacked in numbers. Mr. Aveling appeared twice before the curtain as Raphael Duchalet, in answer to persistent encores. Belle Inman as Marco, Marie Haynes as Marie, and Charles Norris as Ferdinand Volage shared in the encores. The dudish Viscount Chateaumargeaux was well taken by Marvin Griffith. Pink Dominos was given 4th to good house.

EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): Robert McWade, in Rip Van Winkle, 3d and 4th, had no difficulty in attracting very large audiences, but rather top-heavy. Mr. McWade is very good in his character, but the support could be much improved. Clara Louise Kellogg, 6th, called out a fair house. Miss Kellogg and other members of the party were freely applauded.

Diamond Dust: At the time of Haverly's engagement here we neglected to mention the ball game between the Haverlys and Eau Claires. The Haverlys gave the best minstrel performance we have had the pleasure to witness, but as ball players they don't "loom up." The score was 12 to 0 in favor of Eau Claires.

RACINE.

Disagreeable weather interfered very seriously with crowding the tents of Forepaugh's Circus, 9th. With the exception of Mlle. Kabowls' "aerial flights," the trained elephants and the hippodrome races, the performance had little to recommend it.

John Whiteley, an old Racine boy, will act as business manager for Katie Putnam.

R. J. Johnson, of Maude Atkinson's Dramatic co., was in the city the first of the week.

Racine is without an Opera House, and since the burning of the Blake, last December, we have had nothing in the way of dramatic entertainments.

WYOMING.

CHEYENNE

Cheyenne Opera House (A. J. Boardmann, manager): Fred. Warde and co. in The Lady of Lyons, to a slim audience. Star good; co. poor.

Arena: John Robinson's Circus, 1st, to large business. Fifty cents admission. First circus to play Cheyenne for less than one dollar. The performance was very good, and your correspondent is under obligation to John Robinson, Jr., for favors.

Items: Denier Ladies' Opera co. 8th and 9th in A Dress Rehearsal.—Grace Hawthorne 10th, 11th and matinee, in East Lynne, New Camille and Queena. Manager Boardman is booming her in every way he can. He deserves great credit in the way he runs the Opera House.

CANADA.

MONTREAL.

The Crystal Palace Opera House re-opened under its new management, 6th. Extensive preparations had been made, which added much to the general comfort. The front of the house was bedecked with flowers and foliage, which gave the place a delightfully cool appearance. The house was filled to its utmost capacity. Martha was the opera presented, and was well sung throughout. Tellula Evans, the prima donna of the co., has a pleasing stage presence, and a voice of fair register. The chorus sang in a very effective manner. Little Duke was put on Thursday. Fanny Wentworth, in the title role, sang in good style. This lady was a member of the Crystal co. last Summer, and an immense favorite. Bohemian Girl and Fille de Mme. Angot this week.

Royal Museum: Iolanthe, by the Edmondson co., did not draw so well as the opera of the preceding week. The performance was an excellent one in every respect. Alice Carle filled the part of the Fairy Queen better than any one we have heard here in some time. She is a handsome woman. Wilkinson's Lord Chancellor is a clever piece of acting. The local gags introduced into his catch-song were very funny. They were written by one of our leading musicians. Patience and Sorcerer this week.

Montreal Theatre (late Opera House): The Gilman co. appeared during the week in The Guv'nor and Esmeralda, and drew a fair share of patronage. The performances, as usual by this co., were carried out in good style.

Items: Thomas Christy, the tenor of the Standard Opera co., appeared on the stage Wednesday night in an unsteady state. At the end of the third act he collapsed. A chorus singer sang his lines for the remainder of the performance.—A large ice fountain has been erected in the vestibule of the Royal. It is a handsome piece of workmanship.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AUGUSTIN DALY'S CO.: San Francisco, July 13, four weeks.
A BRAVE WOMAN CO.: N. Y. City, August 24.
ANNIE PIXLEY: Buffalo, August 31.
ADA GRAY: Philadelphia, August 31, week.
A MOUNTAIN PINK CO. (Laura Dainty): Walla Walla, Wash. Terr., 13 to 17; Missoula, Mont., 20; Deer Lodge, 21; Anaconda, 22; Butte City, 23, 24, 25; Helena, 27, 28; Bozeman, 29.
ATKINSON'S PECK'S BAD BOY CO.: Fargo, Dak., 21, 22.
ALL-STAR CO.: Niagara Falls, 13, week.
ACME COMEDY CO: Cedar Rapids, Ia., 13, week.
BARRY AND FAY: Laramie, Wy. Terr., 16; Cheyenne, 17; Central City, 18; Leadville, 20, 21, 22; Salida, 23; Pueblo, 24; Colorado Springs, 25; Topeka, Kas., 27; Leavenworth, 28; St. Joseph, Mo., 29; Kansas City, August 1.
BOSTON THEATRE YOUTH CO.: Providence, August 10, week.
BENNETT MATLACK CO.: Toledo, O., August 24.
BARTLEY CAMPBELL'S SIBBRIA CO.: N. Y. City, August 24, week.
BARTLEY CAMPBELL'S CLIO CO.: N. Y. City, August 17, six weeks.
COLD DAY CO.: San Francisco, 27.
CAUGHT ON CO.: N. Y. City, 17, three weeks.
DIXEY BURLESQUE CO: N. Y. City—indefinite season.
DAN'L SULLY'S CORNER GROCERY CO.: Fremont, Neb., 17; Denver, 20, week; San Francisco, August 10.
DREW AND MORTON'S BUBBLES: Albany, 27, week.
DENMAN THOMPSON: Portland, Ore., July 20, week.
EDWIN BROWN: Louisville, 13, week.
EZRA KENDALL: N. Y. City, August 10, week.
EVANS AND HOEY: St. Paul, August 17.
FRED. WARDE: Denver, July 13, week; Colorado Springs, 20; Pueblo, 21; Buena Vista, 22; Leadville, 23, 24, 25.
FUN ON THE BRISTOL: Pittsburg, 13, week; Louisville, 20, week.
FUNNY VALENTINES CO.: New York City, 13, week.
GUS WILLIAMS: Detroit, August 3, week.
GRACE HAWTHORNE: Denver, 13, week.
GEORGE MORTON: Chicago, 6, two weeks.
GALLEY SLAVE CO.: Chicago, 6, two weeks.
HEEGE'S BAD BOY CO: Cleveland, 6, two weeks.
JANAUSCHEK: San Francisco, 20, two weeks.
JOHN A. STEVENS: San Francisco, 13, week.
JENNIE CALEF: Upper Sandusky, O., 16, 17, 18; Ashland, 20, 21, 22; Celina, 23, 24, 25; Elmira, N. Y., 27, week.
J. B. POLK: N. Y. City, August 17, two weeks; Brooklyn, 31, week.
JOSIE CROCKER: Aurora, Ill., 20, week.
KATE CASTLETON: San Francisco, June 29, three weeks.
KIRALFYS' AROUND THE WORLD: Montreal, July 13, week; Brooklyn, August 31, week.
KENNEDY COMEDY CO.: Champaign, Ill., 16, 17, 18; Leroy, 20, 21; Sheldon, 22, 23; St. Joseph, Mich., 27, 28; Benton, Harbor, 29, 30; Grand Haven, 31, August, 1.
LIZZIE EVANS: Lexington, Ky., August 17.
LYCEUM SCHOLARS CO.: Saratoga, N. Y., 16, 17, 18.
MORAL CRIME CO.: Chicago, August 3.
MCKEE RANKIN CO.: San Francisco, June 29, four weeks.
MYRA GOODWIN: N. Y. City, August 3, week.
MURRAY AND MURPHY: Boston, August 17, week.
MR. AND MRS. GEORGE S. KNIGHT: Boston, August 31, week.
MUGG'S LANDING CO.: Cincinnati, August 24, week.
NORMAN COMEDY CO.: Perth, N. Y. 13, week; Gananoque, 20, 21, 22; Ottawa, 23, 24, 25.
NEWTON BEERS: Newark, 13, week; Providence, 20, week.
OWEN FAWCETT: Cleveland, O., August 24, week; Toledo, 31, week.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Mason, Mich., 15, 16: Negaunee, 17, 18; Ishpeming, 20; L'Ance, 21; Houghton, 22; Calumet, 23; Hancock, 24, 25; Duluth, 27, 28; Brainerd, 29; Morehead, 30; Fargo, Dak., 31; Castletown, August 1; Jamestown, 3; Bismarck, 4; Glendive, Mont., 5, Miles City, 6; Bozeman, 7, 8; Helena, 10, week; Butte City, 17, week; Salt Lake, 24, week; Anaconda, Mont., 31, Sept. 1; Deer Lodge, 2, 3; Missoula, 4, 5.
ONLY A WOMAN'S HEART CO.: Peshtigo, Wis., 16; Marinetta, 17, 18; Menomonee, 20, 21; Mason, Mich., 22, 23; Negaunee, 24, 25; Ishpeming, 27; L'Ance, 28; Houghton, 29; Calumet, 30; Hancock, 31, August 1; Duluth, Minn, 2, 3; Brainerd, 4; Moorhead, 6; Fargo, Dak., 7; Castletown, 8; Jamestown, 10; Bismarck, 11; Glendive, Mont., 12; Miles City, 13; Bozeman, 14, 15; Helena, 17, week; Butte City, 24, week.
POWER OF MONEY CO: Manistee, Mich., 17, 18.
PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): San Francisco, Cal., 6, two weeks.
PRIVATE TUTOR CO.: Pittsburg, 20, week.
RAG BABY CO. NO. 1: Chicago, August 24.
ROLAND REED: St. Paul, August 31.
REDMUND-BARRY CO.: Halifax, N. S., August 31.
SHADOWS OF A GREAT CITY NO. 1: N. Y. City, August 3, week; Newark, 31, week.
SHADOWS OF A GREAT CITY CO: Butte City, Mont. 15 to 18; Salt Lake, 23, 24, 25.
SILVER KING CO.: Brainerd, Minn., 15, 16: Duluth, 17, 18; Red Wing, 20, 21; Fairibault, 22; Owatonna, 23; Grand Forks, Dak., 24, 25; St. Cloud, 27; Fergus Falls, 28; Wahpeton, Dak., 29; Fargo, 30, 31; Winnipeg, August 3, week.
STANDARD DRAMATIC CO.: Jamestown, N. Y., 6, two weeks.
STUART DRAMATIC CO.: McGregor, Ia., 13, week; Decorah, 20 week.
STORM-BEATEN CO.: N. Y. City, August 3, week.
SMITH'S UNCLE TOM CO.: Philadelphia, August 24, week.
TAVERNIER DRAMATIC. CO.: E. Saginaw, Mich., 13, two weeks.
TONY HART: Paterson, N. J., August 17.
TWO JOHNS CO.: Yonkers, N. Y., August 31.
THREE WIVES CO.: Worcester, Mass., 20, week; Providence, 13, week.
WORLD CO.: N. Y. City, August 17, week.
WE, US & CO.: Salt Lake, 20, 21; Laramie, Wy. Terr., 23; Cheyenne, 24; Denver, 27, week.

OPERA AND CONCERT COMPANIES.

ALICE OATES: Louisville, 13, week.
AMY GORDON: Chicago, 13, two weeks.
BLIND BOONE: Dubuque, Ia., 30, 31, August 1.
CARRINGTON OPERA CO.: Detroit, July 1, three weeks.
CORINNE MERRIEMAKERS: Lynn, Mass. 13, week.
CASINO POLLY CO: Boston June 29, three weeks.
CLARA LOUISE KELLOGG: Minneapolis, 16, 17.
EUSTIS and TUTHILL'S BIG BURLESQUE CO.: Buffalo, 13, week; Cleveland, 20, week; Chicago, August 3.
FORD'S COMIC OPERA CO.: St. Louis, 13, week; Cleveland, 20, five weeks.
GRAU'S COMIC OPERA CO.: Omaha, 20, 21; Kansas City, 27.
HYERS SISTERS: Waterloo, Ia., 14, 15, 16: Charles City, 17, 18; Osage, 20, 21; Albert Lea, Minn., 22, 23, 24.
HARRIS OPERA CO.: Cincinnati, 13, two weeks.
HOLMAN OPERA CO.: Elmira, N. Y., 13, week.
JANET EDMONDSON: Montreal, 13, week.
MEXICAN TYPICAL ORCHESTRA: Buffalo, 20, week; Chicago, 27, week.
MCCAULL OPERA CO.: Chicago, June 8—indefinite season.
MILLIKEN'S OPERA CO.: Marlboro, Mass, August 6.
MCGIBENY FAMILY: West Branch, Mich, 16; Gaylord, 17; Cheboygan, 18, 20; Mackinac Island, 21; Sault Ste. Marie, 22, 23; Mackinac Island, 24.
RINEHART OPERA CO.: Butler, Pa., 20, 21, 22.
ROSENFELD OPERA CO.: Milwaukee, 13, week; N. Y. City, 20, two weeks.
STEINER'S OPERA CO.: Corning, N. Y., 13, week.
STANDARD OPERA CO.: Montreal, July 6, two weeks.
THEODORE THOMAS CONCERTS: Chicago, 6, five weeks.
THOMPSON OPERA CO.: Memphis, 13, week; Cincinnati, 20, two weeks.
VIROQUA INDIAN CONCERT CO.: Valparaiso, Ind., 18.
WILBUR OPERA CO.: Holyoke, Mass., 13, week; Buffalo, August 31, week.
WILEY-GOLDEN OPERA CO.: Albany, 13, two weeks.

MINSTREL COMPANIES.

BARLOW-WILSON: Keokuk, Ia., 18; Rockford, Ill., 20.
BILLY KERSANDS: Kansas City, 16, 17, 18.
HAVERLY'S: Chicago, 6, two weeks; Peoria, 20; Omaha, Neb., 22; Lincoln, 27; San Francisco, August 10, two weeks.
SAN FRANCISCO: N. Y. City, 13, week.

VARIETY COMPANIES.

BOBBY NEWCOMB: Chicago, 13, three weeks.
BEANE-GILDAY CO.: Indianapolis, 13, week; Buffalo 20, week; Cleveland, 27, week; Newark, August 3, week; N. Y. City, 10, week.
DAVIES-DREW CO.: Buffalo, 13, week.
IDA SIDDONS' MASTODONS: N. Y. City, June 29, four weeks.
HOWARD-MAX CO: Lincoln, Neb., 13, week.
PAT ROONEY'S CO.: Boston, August 17, week.
SEMON NOVELTY CO.: Brooklyn, E. D., 13, week.

MISCELLANEOUS.

MIACO'S HUMPTY DUMPTY: Chicago, 13, week; Findlay, O., 21, 22, 23; Sandusky, 24, 25, 26.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Detroit, July 13, two weeks; Bay City 27; East Saginaw, Aug. 3; Jackson, 10, week; Milwaukee, 17, two weeks.

CIRCUSES.

ADAM FOREPAUGH'S: Oshkosh, Wis., 16: Stevens Point, 17; Wausan, 18; Eu Claire, 20; New Richmond, 21; St. Paul, 22; Minneapolis, 23; Faribault 24; Albert Lea, 25.
BARNUM'S: Portsmouth, N. H., 16; Manchester, 17; Nashua, 18; Keene, 20; Brattleboro, Vt., 21; Rutland, 22; Burlington, 23; Montpelier, 24; St. Johnsbury, 25; St. Albans, 27; Whitehall, N. Y., 28; Bennington, 29; Pittsfield, Mass., 30; Hornellsville, N. Y., August 17; Elmira, 18.
BARRETT'S: Oakland, Cal., 18; Alameda, 20; Haywards, 21; San Jose, 22; Hollister, 23; Salina, 24; Monterey, 25; Santa Cruz, 27; Watson, 28; Redwood, 29; San Francisco, 30, ten days; Cloverdale, August 10; Healdsburg, 11; Guernerville, 12; Santa Rosa, 13; Petaluma, 14; San Rafael, 15; Livermore, 17; Modesta, 18; Merced, 19; Fresno, 20; Visalia, 21; Sumner, 22; Anaheim, 24; Wilmington, 25; Los Angeles, 26, 27.
BUFFALO BILL: Meriden, Ct., 16; Providence, 20, 21, 22.
DORIS': Guelph, Can., 16; Brampton, 17; Toronto, 18; Hamilton, 20; Oshawa, 21; Port Hope, 22; Picton, 23; Belleville, 24; Kingston, 25; Montreal, 28.
COLE'S: Bath, N. Y., 16; Danville, 17; Bradford, Pa., 18; Dubois, 21: Kittaning, 22; Pittsburg, 23, 24; Washington, 25; Butler, 30; Hollidaysburg, August 3.
HURLBURT'S: Schellsburg, Pa., 16; Bradford, 17.
O'BRIEN'S: Pittsburg, 17, 18.
PULLMAN'S: Toledo, O., 21, 22, 23; Monroe, Mich., 25.
SELLS': Albany, Mo., 20; Bethany, 21; Leon, Ia., 22; Knoxville, 23; Fairfield, 24; Burlington, 25; Quincy, Ill., 27; Macomb, 28; Rock Island, 29.
ROBINSON'S: Salt Lake City, 17.
VAN AMBURGH'S: Olean, N. Y., 16; Bradford, Pa., 17; Wellsville, N. Y., 18; Corning, 20; Elmira, 21: Watkins, 22; Penn Yan, 23; Canandaigua, 24; Genoa, 25; Seneca, 27; Auburn, 28; Syracuse, 29; Lyons, 30; Rochester, 31; Batavia, August 1; Brockport, 3; Medina, 4; Lockport, 5; Niagara, 6; Buffalo, 7, 8; Dunkirk, 10; Jamestown, 11; Corry, Pa., 12.

Professional Doings.

—Adele Cornalba has been engaged to dance in Clio.

—Manager Fred. Bert, of California, is in the city.

—Gus Williams opens his season in Detroit on August 3.

—James O'Neill will resume the road with Monte Cristo in the Fall.

—Spencer Cone leaves for Europe in a few days upon family business.

—Carl Hermann has been re-engaged as business manager of the Standard Theatre.

—Lester Wallack has bought a play from J. W. Shannon. It is from a Russian source.

—A round dozen companies of more or less importance are preparing to do The Mikado.

—McNish, Slavin and Johnson's Minstrels have been booked with Al. Hayman for 'Frisco.

—Ed. H. Van Veghten is at his home in Albany. He has not as yet signed for next season.

—Ed. Sothern is engaged in writing a farcical comedy, which is slowly approaching completion.

—Among others who will go with Rose Coghlan next season are George and Florence Robinson.

—The season of the Rag Baby company No, 1, Frank Daniels star, will open in Chicago on August 24.

—King Hedley has reconsidered A Child of the State, and the outcome is that he will take out After Dark.

—Maurice Grau will return to America in the latter part of August. Judic and her company arrive about the same time.

—The Third Avenue Theatre is once more in the market. But few paying engagements have ever been played within its walls.

—A. Z. Chipman left the city yesterday to join his wife at their place down East. He has finished Ada Gray's play, Hortense.

—Walter Owen will play the juvenile part in C. T. Dazey's play, For a Brother's Life, which is to be produced in Chicago on August 18.

—Fred. Roberts, hitherto a comic singer in the variety halls, has been engaged by W. A. Mestayer to play Sir Henry Cashmere in The Tourists.

—Henry Bergman leaves for England by the *Spain* on the 26th. It will be his first visit home since he came to this country ten years ago.

—Charles Frohman, who is now managing Victor Durand, will leave the company at Helena, Mont., and arrive in New York about August 1.

—Emily Keane left town on Saturday to make a visit to Mrs. William Hanlon. She has declined the part of Fantasma offered her by the Hanlon Brothers.

—Jennie Yeamans' husband has purchased a fine dog for her. The noble brute will appear in Lester and Williams' Parlor Match and will be provided with lithos and be featured on the bills.

—The leading part in Three Wives to One Husband, which opened in Providence on Monday night, and is booked for Worcester, Mass., next week, will be taken by Henry Bergman.

—The Mexican Typs were to have played at Atlantic City on Sunday night; but their baggage and instruments were involved in a railroad smash-up. The railroad company conceded damages.

—Six weeks have been booked for Lizzie Evans, largely in week stands. Manager Callahan is in no hurry to fill the remainder of the time. He thinks the outlook for the coming season is bad.

—Ernest Catenhansen has been spending the past few days in New York, arranging for his next concert series in Milwaukee, where he has settled down and become the local Theodore Thomas.

—Mark Smith is engaged by Manager McCaull for Philadelphia and New York only next season. The travelling company will only appear in Boston, Chicago and other cities, their engagements being of long duration in each.

—Vanoni is singing at the Trocadero, Paris, according to letters she has written to friends here. Engagements are difficult to obtain at the place named, as it is subsidized by Government. She reports that she is very well and that her husband's health is much improved.

—George H. Primrose sailed from Liverpool on Saturday bringing with him several novelties.

—Silvo's Transatlantic Show will open its Summer season next Monday. The company as engaged includes Silvo, Petrie and Fish, James F. Hoey, Larry Tooley, Hume and Lindsay, Morello Brothers and Maggie Elise.

—The Aronsons intended to have engaged the Typical Mexican Orchestra for the Sunday night concerts at the Casino; but when Manager McCaull heard of it, he secured them for the Star. He was slightly out of pocket on their departure.

—Charles Bowser is reported to have settled an engagement for next season; but he will not reveal the secret even to his most intimate friends. As he is allowing his moustache to grow, it is presumed that he is going in for leading juvenile business.

—It was rumored last week that The Black Hussar was to be withdrawn at Wallack's on Saturday next, but inquiry proved that it will run for two weeks longer from Monday next. Although the houses have not been very large, they are reported to be profitable.

—John Holtum, known in circus circles as Herr Holtum, suddenly returned to New York last week, after an absence of fifteen years in touring the world. His special feat is catching a ball fired from a cannon. He used to be quite a feature of the circus season in this country.

—With perhaps one or two changes before the season opens, the following people will comprise Lester and Allen's Minstrels: Lester and Allen, John L. Sullivan, Shaffer and Blakely, Sheppard and Hallam, O'Brien Brothers, J. M. Woods, William Kellogg and Little Dixey.

—For the first time in many long years, the walls of the Union Square Theatre will resound next season with laughter occasioned by the joke of the festive end-man, J. M. Hill having closed time with Lester and Allen's Minstrels, who will appear both here and at his Chicago house.

—The report that Adonis will be withdrawn from the Bijou Opera House after its 365th performance is premature, and it is now under consideration to continue it next season and introduce many novelties which Dixey is inventing, Evangeline, with Fay Templeton, will probably be done in Boston.

—It is almost definitely settled that John A. Mackay and Kate Castleton will join forces again, and appear under J. H Russell's management, The latter is busily engaged upon preparations for a big season. He has been endeavoring to induce Ezra Kendall to return to Mestayer, showing that he possesses not the least ill feeling toward his late partner.

—Leonard Grover, Sr.'s, benefits at Paterson and Newark were successful in every way, one feature being the gathering after the performances of about ten prominent comedians, who thoroughly enjoyed the refection provided by the beneficiare. John A. Mackay was the humorist of the occasion. He has been dubbed "his Benefits" by his confreres.

—Ed. Gilmore arrived in town on Monday, after having spent a week at Shed. Shook's farm at Red Hook, N. J. He states that fully $8,000 will be spent in redecorating the lobby and entrance of Niblo's Garden, as well as in recarpeting it throughout. At present the scenic artists, Fox and Schaffer, are painting scenery for the production of Clio and for the Fourteenth Street Theatre and Metropolitan Opera House.

—Colonel T. F. Milliken returned on Monday from Pittsburg, where he had been on business connected with the forthcoming season of his company, which is now almost full. Madeleine Lucette, the star, will be played in Mme. Boniface and Niniche, the season opening in Marlboro, Mass., on August 6. The organization is a remarkably strong one, and includes Miss Lucette, Bertie Linton, Mme. Defossez, Katie De Wolf, C. S. Dickson, Jay Hunt, Edwin T. Barnes, F. H. Kenworthy and J. H. Murray.

—The company slated to come to this country with Rosina Vokes is partly amateur. Eustace and Claude Ponsonby and Sir Charles Young are the non-professionals. Cyril Maude, another member, was seen in this country last season. Marion Terry was to have been a member, but ill health interfered. Miss Vokes' tour is being slyly worked in the press. The bait is already thrown out that she comes not so much for profit as for pleasure; that the kindness shown her on former visits has never, never been forgotten, and that social entertaining will vie with professional duty.

—The attention of all managers who intend playing in Kansas and Missouri is called to the Southwestern Opera House circuit. The circuit is composed of eleven of the best-paying towns in Western Missouri and Eastern Kansas, all having good opera houses, with excellent hotel and railroad facilities. The towns are situated on the Missouri Pacific, Missouri, Kansas and Texas, St. Louis and San Francisco and Southern Kansas Railroads, and are not over twenty miles apart. Any information will be cheerfully given by W. P. Patterson, President, Fort Scott, Kas, or Don Kinney, Secretary, Butler, Mo. For dates apply to the several managers.

—Thomas Canary is organizing for a tour of the country next season. Messrs. Simmonds and Brown have been very busy the past few weeks in securing for this company many well-known artists. Mr. Canary is said to have purchased $6,000 worth of wardrobe and arranged to have special scenery prepared for the proper production of his new burlesque. Lithograph printing only will be used. Among the people already engaged for this enterprise are Adah Richmond, William B. Cahill, Signor Charles Constantine, George Rareshide, George O'Bryan, Ed. H. Van Veghten, Emma Duchateau, William Withers, musical director; Maude Webber, Alice Arnold, Kate O'Neil, Florence Thropp, Clara Thropp and Caprice Van Lisa.

—F. W. Zaulig and W. H. Fuller have written and composed a song, called "Liberty," dedicated to Bartholdi, the sculptor. It is being sung by Mlle. Ottilie at Theiss' Garden with great applause. The composers have received the following from M. Bartholdi: "Gentlemen—I have the honor to acknowledge the receipt of your gracious gift of the piece of music which you have composed in honor of the Statue of Liberty. Accept my compliments for the sentiments which have inspired you and my thanks for the sympathies which you have expressed." On the success of the song Mlle. Ottilie's salary was handsomely increased. She sings it in the Liberty costume, with torch and diadem lit up with electricity—the lights by Edison.

STAGE STORIES.

X.

AN ACTOR'S DILEMMA.

We had been barnstorming out through the West. The season proved a disastrous one, and I, unused to the hardships of a constant round of one-night stands, had fallen ill, and was left by the company at our hotel, which shall be nameless, in a flourishing manufacturing town. The manager and company had done all they could for me. They were in dire financial distress themselves. Yet notwithstanding this, my hotel and doctor's bills had been paid, and money enough left with me to last me on my journey; for when they went away I had sufficiently recovered to announce my intention of departing for New York the following day.

Anxious to get away, I immediately made preparations for my departure; but I suffered a relapse, and was again forced to take to my bed. My little stock of money dwindled away, until at last all that I had left was my ticket to New York. Promptly at the end of the week the landlord came to my room and collected the amount of his bill, in which he had charged me for every little thing he could possibly claim as an "extra." By the time I got about again I found myself indebted to him for one week's board, and without a cent in my possession. I had written to my late manager, informing him of the return of my illness, and asking for a portion of the salary still due me; but I had learned that the company was again in difficulties, so I felt that aid from that quarter was scarcely to be hoped for. I had just sent a letter to some friends in New York, stating my position and asking for a loan, when I received a telegram from a well-known manager, offering me a position as juvenile man, at a good salary, if I would come on immediately.

What was I to do? I went to the landlord; but he was obdurate. He had "been skinned too often," he said, by show-folks, and didn't propose to submit to that operation again. To all my appeals he turned a deaf ear. He said he was willing to wait until I could telegraph to my friends for money; but as to letting my trunk go out of his house without first obtaining the amount of his bill, he'd "see me d—d first!"

He was a certain kind of landlord not often met with, although I have seen in my travels others of his kind. He was a widower, with a daughter, a child of about eight years. My trunk contained the very wardrobe I should require for the position offered me. I did not feel a moment's hesitation in leaving his establishment, with my bill unpaid, after the treatment I had received at his hands; but to do so without my trunk would leave me no better off than before. Should I wait to hear from my friends in New York I would very likely lose the engagement. I had no money to telegraph; so I sat down and wrote to the manager accepting the offer and stating that I should start for New York at once, although I had not the remotest idea how I was going to do it. I borrowed the postage-stamp from a drummer writing at my elbow, and as he seemed a genial sort of fellow, I soon entered into conversation with him. Before I knew it I had confided to him my troubles.

"Why, my boy," he said, "don't let that worry you. I can lend you a little money; enough, I guess, to get you to New York. You can send it to me after you reach there."

This generous offer, coming from an entire stranger, somewhat staggered me at first, and I thanked him warmly for his offer, but assured him that I did not require the amount of my fare, as I still had my ticket. All I required was enough to satisfy the demands of the grasping landlord.

"He don't deserve to be satisfied," he returned. "The miser!" We'll fix him. It's the last time I'll stop here, and I'll get the boys to boycott this 'shanty,' if my influence is worth anything. See here!" he said, as a sudden thought struck him. "All you want is to get your trunk out, isn't it?" I assented. "It would serve him right if he didn't get a cent. I've got a scheme," he muttered, consulting a time-table. "The next train for New York goes at 5 A. M. Then there's another at 7. You'd better take the first. We'll send your trunk down to the depot to-night, and get it checked for New York, and his Nibbs, the landlord, won't get a cent either."

"How can you fix it?" I asked.

"This way," he replied. "He, no doubt, suspects that you will try to get away. He'll watch your trunk. Come up stairs with me, when there's no one around we'll carry the trunk into my room; then, as soon as it is dark, I'll go down to the office, pay my bill, and tell them to send the porter up for my baggage, have the trunk taken to the depot, give you the check, and—there you are."

For a moment I was lost in admiration of the scheme.

"But how about yourself and your sample trunks?" I inquired.

"Easy enough," he replied. "I go down to the depot with the trunk, stroll around for awhile; then I come back and say I've changed my mind. Business will detain me here a little longer; but I sent one of my trunks ahead. D'ye see? This is a free country. A fellow can change his mind if he wants to, can't he?" I could not dispute that fact, and we went upstairs. I packed my trunk, and, watching our opportunity, we carried it into the drummer's room; then locking my door, and pocketing the key, so that the absence of the trunk would not be discovered, I went below to await darkness. The plan was successful, and I retired that night, with the trunk check in my pocket. Although it was necessary to arise at 4 A. M., I did not dare to leave a call for fear of arousing suspicion. But, alas! for human plans. Who would have thought that my friend's ingenious scheme could fail to work. The driver of the hotel 'bus, going to the depot to meet a later train, and straying into the baggage-room, a trunk with the tell-tale legend "Theatre" pasted upon it caught his eye. With the curiosity that anything appertaining to a theatre always aroused in the bucolic mind, he inquired of the official in charge, "What show troupe is a coming?" Upon being informed that the trunk came from the establishment of which he held the reins, so to speak, his suspicions were aroused, and upon returning to the hotel he communicated them to his employer. Making his way to the station, and recognizing the trunk, the landlord demanded its return to his establishment. Fortunately the baggage master refused to surrender it without the check, and the landlord returned, in a drenching rain, to swear and rave around the office, above which I was calmly awaiting the hour when I should steal down stairs and, between the nods of the night-clerk, make good my escape.

It might have been eleven o'clock, as I was lying in bed, trying hard to keep awake, listening to the splashing of the rain against the window, and congratulating myself that I still had in my possession my last season's Newmarket coat to protect me from the storm when it should be time to sally forth, I heard a tap upon my door. For a moment I hesitated; then remembering that the gas was turned down so low that the absence of my trunk would not be noticed, I said, "Come in." The door slowly opened, and the landlord's little daughter stepped into the room. Before I could ask her what she wanted, she sprang forward, and grabbing my trousers, which were hanging across a chair at my bedside, she flew out of the door and along the hallway. I leaped out of bed, too late to intercept her, but just in time to hear a hoarse chuckle at the end of the hall, which told me that the landlord was congratulating himself upon the result of his stratagem. I sadly closed my door and sat down upon the bed to think.

The absence of the trunk had evidently been discovered. Failing to hold that, they had captured my trousers. More than ever determined to outwit them, I locked the door, turned up the gas and surveyed the remainder of my outfit. I could have better spared a better garment. Although worn and thin, the trousers were worth more to me at that moment than all else. And then, with a suddenness that almost rolled me over upon the bed, it occurred to me that my keys, my trunk-check, in brief, all that the pockets contained, were gone. My ticket I had placed in the inner pocket of my vest, and picking up that garment to see if that, too, was gone, I found the trunk-check in one of the pockets. Luckily I had placed it there for greater safety. I began to feel cold. Sleep for that night was out of the question, so I robed myself in the relict of my suit, and surveyed myself in the glass. Despite my desperate condition. I was forced to smile. Could I have gone upon the stage in such a rig, I would have made the hit of my life. My underwear, by no means free from holes, was in striking contrast to the remainder of my orphaned clothes. I put on my Newmarket, and then I saw my way out of the dilemma. When buttoned all the way down there was only a space of about six inches of my undergarment to be seen. I took some brown paper that I had noticed laying on the bottom of the drawers in the bureau, and wrapping a sheet of this about each limb as neatly as possible, I secured the flimsy material with some twine, and once more surveyed myself. The illusion was perfect, or nearly so. My nether limbs were encased in what from a little distance might easily be taken for a pair of brown leggins, which, considering the state of the weather, were not so very much out of place. Thus arrayed, I seated myself and awaited the hour that was to release me from my captivity. As the time dragged slowly by I must have fallen asleep, for starting up suddenly, I saw by the illuminated clock upon the Town Hall that it was fifteen minutes of three o'clock. I lost no time in getting downstairs, but as I reached the office I saw the night-clerk standing behind the plate-glass windows of the door, looking out into the night. How was I to get past him unobserved? As I stood a little back to escape his observation, burning with impatience to be gone, I heard him mutter as he turned away from the door and pace up and down the office: "Confound that boy! What the devil's keeping him!"

"Ah!" thought I. "The bell-boy is out; the clerk is alone, on watch." I crept softly up stairs, to the bell at the head of the flight, on the third floor, ringing it violently. Then I quietly descended and stepped back into the shadow of the stairs leading to the office. With a muttered imprecation upon the boy's head, and grumbling, as he slowly mounted the stairs, the clerk passed on up the next flight. As soon as he was out of sight I went softly down and out into the rain. And how it did rain! The wind played with the tails of my coat, and sent the water splashing around my unprotected limbs, for after I had gone a few steps I slipped into a puddle in the road, and the next moment my leggins melted away. With the soaked strips of paper flapping about my ankles, I hurried along, for I knew I had but a few moments to catch the train. I tried to hold my coat together, for the wind still persisted in its cruel sport, but finding that my progress was impeded, I surrendered to the elements and pressed on. And I was rewarded for my efforts as I came in sight of the depot by seeing my train glide gracefully away, leaving the figures of two men, dimly visible through the pelting rain, standing upon the platform.

I shall not attempt to describe my feelings at this juncture I can only hope that the Recording Angel was busily employed elsewhere at that particular moment. There was nothing else to do but wait around until the next train, two hours later. As I made my way towards the station I saw the two men coming down the road. As they approached I recognized the porter and the bell-boy of the hotel. They had been sent to the depot with orders to intercept any trunk, had I succeeded in reaching the train in time They were now returning home, satisfied that I had been unable to leave the hotel, thanks to the smartness of their employer. I had locked the door of the room and had the key in my possession, so my absence would not soon be discovered. I stepped aside to allow them to pass me unobserved, and reaching the depot I sat down in the deserted waiting-room and cut away the strings that held the remnants of my paper leggins. There was my trunk, within a few feet of me, containing several warm pairs of trousers and a variety of underwear, certainly in various stages of dilapidation, but warm and dry. Alas! I had no key. With no fire to warm me, with my wet garments clinging to me, like ice-water bandages, I waited until daylight came. As the hour for the arrival of the train approached, several passengers entered the waiting-room, and to conceal my unprotected limbs I was forced to crouch almost double upon the seat in order that my coat might reach the floor, and there I lowly bent with a crick in my back that was every moment becoming more painful, until the welcome sound of a locomotive whistle in the distance warned us of the approach of our train. The passengers slowly filed out of the room. When the last one had departed I waddled over to the man in charge—for I was forced to assume an ambling gait, to keep my coat tails where they would do the most good. I pointed out my trunk, saw it safely put into the baggage car, and stepped on board. As I looked through the window in the door of the car—for I wanted to locate a vacant seat so that I might make a dash for it and quickly settle myself down before my peculiar costume should attract attention—as I looked about me, a jolly, round face caught my eye, and I knew I had found a friend. Among the occupants of the car was C. B. Bishop and his company making a night jump to Chicago. In another moment several of my acquaintances in the company surrounded me upon the platform. The funny side of my adventures had not struck me fully until then, for when the whole train was aroused by their shouts of laughter at the story of my plight, I had to join in. Taking me into the baggage-car, and opening a trunk, they procured me a pair of trousers. In their congenial company my troubles were forgotten, and here I am, with a good engagement, located in New York. C. T. V.

Adonis and Pop

Of late Adonis Dixey has had his hands full in enjoining people from stealing his songs. Mrs. Dixey was much surprised one Saturday to learn that his presence was imperatively demanded in Philadelphia, where some funny man was singing "It's English, ye Know." However, duty called, and Dixey bade his wife a fond adieu. After the performance of Adonis, Dixey partook of supper in Brown's. It was then discovered that it would be necessary for John A. Mackay to go to Philadelphia to enjoin Murry Woods from using some of the Pop business. To all inquirers Adonis said he was taking Pop to Philadelphia to have him shaved.

When they got to Philadelphia, all the barber-shops were closed, and the comedians dared not walk on Chestnut street unshaven and unshorn. A clean celluloid collar was purchased at a drug-store, and one of the porters at the Continental Hotel, for a consideration of three dollars, surrendered a razor which had been an heirloom in his family. Mackay struck a tragic attitude and cried "Saved!" Stropping the razor, Adonis lathered the clerical-looking face of Pop, and the operation began. Half of the face was shaved. There were gashes upon the face, it is true; but, then, "everything went." Pop felt better and became jocular, twitting Adonis upon his adaptability to the tonsorial art. Adonis asked him if he meant to be sarcastic. Thinking he had the property razor in his hand, he flung it on the floor. The edge was broken, and Pop walked around with a half-shaven face until Monday.

Arriving at his happy home in the afternoon, Adonis found his son and heir highly indignant. He said, on meeting him: "Say, pop, why did you serve me with this notice?" Adonis read the paper handed to him, and discovered that some of his waggish friends had served the young hopeful with notice of a lawsuit. The boy has of late sung "It's English, ye Know," at the Saturday matinees, and hence the bogus notice of injunction. Mrs. Dixey said nothing, but anyone out-of-town may now sing the song with impunity, as he will not again get permission to leave New York on any injunction business.

Keene Past and Present.

"An unusual depression was felt by all travelling stars last season," said W. R. Hayden in conversation with a MIRROR reporter recently, "but Mr. Keene's business did not drop off in the least. In fact it was greater than that done in former years. As for the artistic advance the tragedian has made, I can state truthfully that in certain parts of the country he is now accepted as the only exponent of certain roles. My evidence for this is the fact that when playing certain characters in the cities I refer to, he draws enormous houses, while other stars find difficulty in getting more than fair audiences when they essay the same parts.

"When you come to look at the matter critically," continued Mr. Hayden, warming up to his subject, "Mr. Keene has as a star had a very lucky career. In this way, I mean: As a rule, when actors try to star in great roles, they never escape coldness and inattention on the part of the public. Coldness and inattention in those cases—unless ye actor has an immense wallet back of him—means self sacrifice and privation, and, oftener still, dire failure. Now, Mr. Keene has escaped that fate most marvellously. From the very day he began he seems to have dropped into his position as a paying star as though a niche just large enough had been cut especially for him. A great many thought this success would prove ephemeral, while in this city there were still others, those who had known the tragedian in the days when he was in the stock, who were doubtful as to his ability to retain the position that he had acquired. But he did retain it, as you know, and when he played Richard III. at Niblo's two seasons ago, there were few of his old friends who were not willing to 'Give unto Cæsar that which was Cæsar's.'

"I am aware that the public is evincing a desire for accurate and showy stage-setting," said Mr. Hayden, "and for that reason I shall exert every effort this season to put on the tragedies we produce in even greater style. Richard was mounted last year in an excellent manner and costumed with great fidelity to detail, but this year, besides carrying all the scenery, armor and appointments for that tragedy and Macbeth, I shall carry all the properties for most elaborate presentations of Hamlet, Othello and The Merchant of Venice. In order to do this I have had built two special cars, which were sent out to Chicago some weeks ago."

Raymond's Summer Season.

"Lloyd's comedy, For Congress, is such a success," said John T. Raymond to a MIRROR reporter yesterday, "that we have come to the conclusion to keep it on for some time. If I follow the comedy up with anything, I think it will be Loose Tiles, which I am just now about to read. Open House, which we were going to produce, we have changed our minds about. The leading role is not in my forte."

"How long will your season last?" asked the reporter.

"Up to September, and it is quite possible that before it is ended I shall revive Wolfert's Roost, which was produced at Wallack's in 1879 or 1880. If I do, it will be put on in very great style. On the 1st of September we open at the Academy of Music, Milwaukee, and continue our tour until the end of May, up to which time we have been booked right along. All of the old repertoire will be played, as well as In Chancery. On the whole, Mr. Palmer and I are well satisfied with the business that has been done. In fact, For Congress went much better than I had anticipated."

ALFA PERRY.
H. D. BYERS.
With Joseph Murphy, season 1885-86.

ADELAIDE ROSS (Mrs. T. W. Ford).
Starring through Great Britain: Lady Macbeth, Portia, Julia, Emilia Bianca, Margaret Elmore, etc.
Address *Era*, London.

BOSTON COMEDY CO., H. Price Webber, manager. Tenth season. Organized May 24, 1876. Permanent address, Augusta, Me., or 960 Washington street, Boston, Mass.

CARD TO MANAGERS.—Season of 1885-86 of the celebrated swordsman and tragic actor, Montalio, in the tragic roles of Othello and Richard III. Wanted actors to form a stock company on the co-operative system. For terms, address Swordsman, MIRROR office.
P. S.—Wanted lady partner to play The French Spy.

FRANK WEBB.
Musical Director J. K. Emmet Season 1885-4-5. At Liberty Summer season with Emmet's Orchestra.
Address Mirror.

FRIEDA ZURBUCH, Costumer, late with Polly, at the Casino. All letters addressed to Atlantic City, Morton's Company.

I WILL ASSUME THE CARE OF AN INFANT or children of a travelling professional who will pay liberally for unremitting attention. Unexceptionable references. For terms address S. REED, MIRROR.

JAMES L. CARHART.
Closed a thirty-two weeks' tour as Seth Preene in Lights o' London, April 11. At Liberty. First Old Man and Characters. Address Simmonds & Brown.

MR. HANS KREISSIG.
Musical Director.
At liberty. Season 1884-5.
Address Mirror.

MR. S. W. LAUREYS.
Professor of the Art of Costuming.
781 Broadway, opposite Stewart's.

MR. GUSTAVUS LEVICK.
Leading Business.
Address Mirror.

MISS LULU POWERS, Prima Donna Laurent's Opera Co. "Immense encores."—*Mobile Register*. At liberty. Address 119 Bloadeau, Keokuk, Iowa.

NEDDIE MAY CREGO, as Bell Trafton, with Laura Dainty Mountain Pink Co. Summer season of 1885, Montana, Idaho and Pacific Coast.

OTIS SKINNER.
Daly's Theatre.
New York.

STAGE SCENERY

WE HAVE IN STOCK THE FOLLOWING SCENERY, ALL

New, Bright and Attractive

PAINTED DURING OUR DULL SEASON,

Which we will sell at prices that defy Competition.

20 Elegant Drop-curtains, size 12x18 to 26x30 feet.
30 Parlor scenes, size..... 10x15 to 18x20 feet.
25 Kitchen scenes, size..... 10x15 to 18x20 feet.
15 Prison scenes, size..... 10x15 to 18x20 feet.
20 Street scenes..... 10x15 to 18x20 feet.
30 Wood scenes..... 10x15 to 18x20 feet.
15 Garden scenes..... 10x15 to 18x20 feet.
10 Mountain Pass scenes..... 10x15 to 18x20 feet.
30 Pairs Tormentor wings..... 3x10 to 10x18 feet.
30 Drapery borders..... 3x25 to 10x40 feet.

Fifty sets of wings of suitable sizes for all above scenery. Also set cottages, houses, rocks, bridges, balustrades, etc.
Send sizes of curtain and scenery desired and we will quote prices that cannot be duplicated.

SOSMAN & LANDIS.
SCENIC STUDIO, 277 AND 279 S. CLARK STREET, CHICAGO, ILL.

SZASON 1885-86.
RICHARDSON & FOOS.
THEATRICAL
Printers and Engravers.
112 FOURTH AVE.
Near 12th Street, NEW YORK
Most Complete Show Printing House in the World.
NONE BUT THE BEST ARTISTS ENGAGED. FIRST-CLASS WORK ONLY.
Orders solicited. Estimates cheerfully given. All orders promptly executed with neatness and dispatch.
Address GEORGE PATTERSON, Sole Executor, Etc.

THE ACTORS' FUND OF AMERICA.
OFFICE AND READING ROOM
12 UNION SQUARE, NEW YORK
Open from 10 A. M. to 4 P. M.
ALBERT M. PALMER, President; WILLIAM E. SINN, First Vice-President; JOHN P. POPE, Second Vice-President; SAMUEL COLVILLE, Treasurer; HARRISON GREY FISKE, Secretary; BENJAMIN A. BAKER, Assistant Secretary.
PHYSICIANS TO THE FUND.
DR. ROBERT TAYLOR, 32 W. 32nd Street, New York.
DR. J. S. SHAW, 370 Columbus Avenue, Boston, Mass.
DR. E. W. ALLISON, 615 Spruce Street, Philadelphia, Pa.
DR. THOMAS LATIMER, 371 Eutaw Place, Baltimore, Md.
DR. L. A. QUERNER, 410 Race Street, Cincinnati, Ohio.
DR. E. DREIFUS, 229 Canal Street, New Orleans, La.
DR. FRANK H. HOYT, 208 Carleton Avenue, Brooklyn, N. Y.
DR. LIZZIE SAFFORD GILLESPIE, 89 Bible House, Brooklyn, E. D.
Membership fee and annual dues, $6.

F. ROEMER,
Successor to A. ROEMER & SON,
THE LARGEST HISTORICAL
Costumer & Armorer
IN AMERICA.

No. 8 UNION SQUARE, NEW YORK.

MME. P. A. SMITH.
Dress-Making in all its Branches.
Particular attention given to theatrical costumes.
119 WEST 28TH STREET, NEW YORK.

H. J. EAVES,
COSTUMER.
69 EAST 12TH STREET, NEW YORK.
Is making up costumes to hire or for sale at considerably low prices. Full sets of dresses for all the leading operas.
Amateur Theatrical and Opera Associations furnished in every detail.
SPECIAL NOTICE.—After Dec. 1 will make to ladies' stage, street and tailor-made dresses, from their own materials made up.

A. J. COLE & CO.
SUCCESSORS TO
T. W. LANQUETTE
COSTUMIERS FOR DRAMA, THEATRES AND TABLEAUX.

118 Fourth Avenue, NEW YORK.
Historical, Theatrical, Fancy Dresses, Full Court, Evening Dresses, Dominos, Masks, Armour, Helmets, Swords. Amateur Theatricals a specialty.
Amateur associations out of town should send for estimates.
Church Tableaux, Old Folks, Dickens Parties, Goods sent everywhere. Entire wardrobes made to order on short notice and moderate rates.
Ladies' department still under the management of Madame Kate Benham.

HAWTHORNE.
COSTUMES. 896 BROADWAY.
The handsome costumes worn by MR. LAWRENCE BARRETT and his company in Richelieu, Hamlet, Much Ado About Nothing, Yorick's Love, Blot on the 'Scutcheon, King's Pleasure, etc., were
MADE BY HAWTHORNE.

CHARLES L. RITZMANN.
Importer and Exporter of
PHOTOGRAPHS OF CELEBRITIES.
943 Broadway and 271 1-2 Fifth Ave.
The finest collection in the world! It will repay anyone to give a call at this establishment to look at our immense display. Jobbers and Retailers supplied at lowest prices.

DIAMONDS
A SPECIALTY.
Fine Watches, Rich Jewelry.
BENEDICT BROTHERS,
ONLY STORE, 171 BROADWAY,
Corner Cortlandt Street, N. Y.

LADIES! PILLA-NOI-VENE permanently destroys Superfluous Hair! root and branch, in 3 minutes, without pain, discoloration or injury. Sealed particulars, 4 cents. WILCOX SPECIFIC MEDICINE CO., Philadelphia, Pa.

THE RESORT OF THE PROFESSION.
EUGENE BREHM.
10 Union Square, New York
The choicest refreshments always on hand.
ALSO NOTARY PUBLIC.

"THE CRITERION."
No. 2 Union Square, corner Fourteenth Street.
The Popular Resort of the Elite of the Profession.
"THE PROPER CAPER."

AGENTS AND AGENCIES.

AN INQUIRY INTO THEIR METHODS—HOW ACTORS ARE MADE TO PAY FOR MANAGERS' PRIVILEGES—A POWER THAT OPPRESSES THE PROFESSION — AGENTS SPEAK IN THEIR OWN BEHALF—TALKS WITH SUFFERERS FROM AGENCY ABUSES —NECESSITY FOR THE ACTORS' FUND BUREAU OF REGISTRATION.

The theatrical agency business is one which is as well known to professionals in general as their alphabet, yet for the purposes of these articles it would be as well to give a short and succinct account of how they are conducted. In this city there are two large agencies—handsome parlors decorated with portraits, oil paintings, rich carpets, etc.—into which the actor or manager is ushered when either wishes to make an engagement. Thither the manager goes and states his wishes—that he desires a company made up for the attraction which he has secured. It is to consist of a first old man, a soubrette, a lady versatile enough to play an old maid or a matronly wife; a heavy villain and a juvenile man. The registry-book of the agent is filled with names, there being, perhaps, five or ten of each of the actors or actresses wanted, all willing to give five per cent. of their salaries to secure a position with the manager. The agent selects the people and pockets the fees—his only expenses being the rent for his rooms and the postage and letter-paper, and in notifying the actor of the engagement, or in bringing about an interview between him and the manager.

It is a simple *modus operandi*. Yet on the very account of its simplicity, combined with the fear with which many actors regard the agents by reason of the hold which they seem to possess on them, it gives opportunities to very many impositions. Leaving out the fact—the patent injustice—that the actor alone is made to pay for the service done as much for the manager as himself, there are many cases that can be cited showing that the actor is compelled to pay where no actual service whatever has been rendered him by the agent. Again, it is charged that bad actors who are exceedingly prompt in paying their fees, and who are not above paying for favors, are thrust on the manager, while his more talented fellow awaits with impatience a call and wonders that his ability does not come to notice.

Prompt payers, too, may not be the only favorites. There are others who are pushed forward for various reasons. Personal friendship, instead of talent, acts as a powerful motor in many cases. To cite instances where this is shown is without doubt a difficult task, as such things can not well be proven; yet that it exists is not to be wondered at. It would be a matter of wonder if it did not. Another grave wrong in connection with theatrical agencies are the facts connected with its transactions with amateurs. Many of these have regular arrangements by which they are paid large sums by the would-be Thespians to secure snap engagements for a night or two in adjacent towns, with a third-rate manager and company, receiving no remuneration whatever for their work but the pleasure of ranting to the rustics.

With the variety agencies the state of affairs is different. For them there is a demand, and a well-defined one. To the manager of an out-of-town theatre it is an impossible task to know of the abilities and drawing power of the specialty artists who now and again shine on the boards of the East-side houses. To learn the manner in which the business of these places was conducted, a MIRROR reporter recently had an interview with Richard Fitzgerald, of No. 10 Union Square, who has been twenty years in the business, and may be said to know it as thoroughly as any man living.

"Besides making the routes and filling up the time for variety artists," said Mr. Fitzgerald, "I receive a salary from certain managers. At the present time I represent specially Rich and Harris, of the Howard Athenæum, Boston; William J. Gilmore's New Central Theatre, Philadelphia; H. W. Williams' Academy of Music, Pittsburg; Koster and Bial's, in this city; William Emmett's Olympic Theatre, Chicago, and a number of others. In the variety profession the artists depend upon their strong individuality and the creations of their own brains for success. Consequently a variety agent must be a man capable of judging the worth of an artist—which worth varies according to the time and theatre in which he is playing. The variety agent's word as to the ability of the artist must also be accepted by the manager. When the engagement is made the manager sends to me the percentage due me from the artist as my fee for getting him the engagement. This is placed at five per cent., unless the artist wants considerable extra work done for him."

"Are all persons whose names you have on your books compelled to accept all their engagements through you?"

"Most assuredly not. They have date-cards with their name and line of business on, which they fill up, while I have a duplicate of the same. They are at liberty to, and frequently do, book time independently of me. The fact is, there are no rules whatever for them, unless self-imposed, except that they are expected to pay me for the work I do for them. When I have had no hand in getting them an engagement, I ask no fee. When they fill up a week outside, they always let me know, and when I fill a week for them I inform them. There are a number of artists who will do no business with any one but me, and when they are approached by managers, and could make their engagements without having to pay a fee, they invariably refuse and send them to me. That shows you how I have the confidence of these people—a confidence which, you may be sure, could never have been obtained by dishonest or unfair dealing."

J. J. Spies was visited at his Broadway offices on Monday morning and asked by a MIRROR reporter as to the truth of the rumor that he had had THE MIRROR removed from his file on account of the article that had appeared in last week's paper regarding agencies.

"It is not true," he said. "I have not had THE MIRROR taken away, nor shall I. It will remain here as long as I am in the business. Johnny, get the file. See, there is the paper! I read that article in last week's issue, and I naturally feel sore about it. It's looking to the injury of my business, and though it may not be so intended, it is surely a personal matter. But I have the confidence of the people who deal with me, and know that no injury will come through it.

"I am not a shark," continued Mr. Spies. "If I were, there would be some sense in this thing. But I'm not. I've been in the profession myself, and I do an honest business. There'd be some reason to complain if I charged people, as other agents have been known to do, simply because they get an engagement at a time when their names were on their books. I can cite you a case that will illustrate how some agents do business. Last year I was doing the work for the Kiralfy Brothers. They wanted some one to play the part Vernona Jarbeau had taken in the Sieba travelling combination. I arranged two interviews between them and Edith Ainsworth, for that young lady, made the engagement, and in fact did all the work. They made her sign the contract at another agency, and those agents were paid and not I. Some actors never pay their fees, anyhow; but for all that I will never annoy your paper with any denials. I feel sore against THE MIRROR and the Actors' Fund for trying to establish an agency, as I do not believe that the Fund was ever intended for that purpose. I don't think they ought to do it. However, I am not at all afraid that my business will be injured by it. On the contrary, this thing will work out its own salvation."

Colonel Brown, of Simmonds and Brown, denied the truth of the story that he had ordered THE MIRROR to be taken from the files on account of the article against agencies in last week's issue.

"We don't keep THE MIRROR regularly on file," he said, "but only buy it when we want it. That's pretty often, for when we do get it we put it on the file, and I think you'll find three of last month's there now. I shall continue to buy the paper whenever I feel that way, but I shall not reply to any statements that may be made antagonistic to this business. I could if I desired, for I was myself editor of the *Clipper* for eleven years, and believe I could wield a pen to good effect. But I don't see the use of it—not if all the papers published were to go for us. Our business will keep on all the same. In fact, we're head over heels in business now, and I oughtn't to have stopped to talk."

"Three years ago," said a young actress to a MIRROR reporter yesterday, "I was a member of a well-known company, having come with the same from England. An agent in New York, who was interested in the venture so far as receiving a percentage of the business done, took a dislike to me. Why, I do not know. He advised the managers to discharge me, and one of them took it upon himself to do so; but I was re-engaged at once by his partners. For four years I have been with them, and thought that a change would benefit me, and my mother desired to see me more frequently in New York. At the close of the season I set about looking for a city engagement, and after several applications I was lucky enough to secure one in a stock company, being selected by the manager of the house. A day was appointed for me to sign a contract at the agent's offices. I went, and to my astonishment found that the same man who tried to injure me three years ago had revenged himself by barring me out of this engagement. Mind, I had agreed to go for a moderate salary, and the manager was quite satisfied with me. In fact, I was willing to be discharged if I did not come up to his expectations. I asked for an explanation, but only received expressions of regret and equivocal explanations. I know others in the same position as myself, who tramp from agent to agent every day, but can secure nothing; and they are excellent actresses, too. The agencies are like unfair lotteries: The prizes are few, and they go to favorites."

A well-known English actress—a leading lady—was seen by a reporter. She said: "You want my opinion of existing dramatic agencies, their advantages and disadvantages? Well, it's just this: they are useful and (at present) necessary institutions more or less abused by their conductors in the matter of merit versus money. This I can say from experience: If they would let me alone I'd forgive them, but they can injure unfavored clients as easily as they can benefit favorites, and it has come within my personal knowledge that they have endeavored to dissuade those seeking to engage me, and only send for me upon the emphatic persistence of such parties, and for this service (because they have my address) they unblushingly take a percentage on the transaction. Have I ever had an engagement through an agent? Certainly, several, but they have been unimportant considering my position. The most promising was for a season in a far-off city and demanded prepayment of the fee. Shortly afterward the affair was insolvent. I am not bedecked with diamonds and am credited at all times with giving artistic value for a fair salary. I am not a favorite with managers who require other returns or with agents who demanded half my earnings. I long to to see an independent exchange, free from favoritism, pure in its motives, where merit can hold its own against the 'mustn't-offend-your-agent system,' and am sure that sound and legitimate management would not be slow to recognize the advantage of direct communication with the artiste."

Said a lady who has been quite prominently identified with amateur circles in this city: "The problem that always confronts the beginner on the stage is how to get on it. The barriers are many and formidable, and unless the aspirant happens to have some acquaintance among managers or influence of some powerful sort to bring to bear, to make a start is well nigh impossible. I endeavored to secure an opening a couple of seasons ago. The result, I need scarcely say, was disheartening. The managers who didn't refuse to see me cut me short in my efforts to impress upon their minds that I was at least worthy of a trial in some minor capacity, and I discovered it was impossible to do anything as an unknown through their medium. In this dilemma a friend connected with journalism advised me to try the agents. I did so. I have since concluded that these people are only second to the noble army of elocutionists in their alacrity in accepting remuneration and promising to do things that they evidently never pretend to do. I paid $50 to one of the best known agents, in return for which he guaranteed to get me a position. Weeks passed by. Then he sent for me and told me I was wanted to play a small part in a Thanksgiving snap company which was to appear in a near-by town. I was to receive no pay—only my expenses; but the agent said this was a chance for me to show what talent I possessed. He added that afterward he would have no trouble in finding me a position for the rest of the season. Well, I went out for the one night and played my part, but I had to pay my own incidentals after all. I called on the agent again, and he received me very unpleasantly. I was told that I had had the worth of my money, and when I asked about that permanent engagement, he actually laughed in my face. I saw I had been taken in, and a short time after I resigned my histrionic aspirations, feeling quite content to stay at home and occasionally take part in private theatricals."

Joseph Haworth, the well-known leading man, furnishes an instance of the grasping habits of the agents. He was secured by Signor Chizzola to support Salvini next season. The engagement was made in Chizzola's private office, but the formality of signing the contract was gone through with in an uptown agency. Mr. Haworth was astonished to receive a bill for making the engagement from this establishment a few days later. He refused to pay it, and up to the time of his leaving New York he still repudiated the claim as unjust.

A prominent leading actor writes to us from a distant city: "That is a splendid idea regarding the dramatic agents in this week's issue of THE MIRROR. I shall put my name on the Fund Registry upon my arrival in New York. Excuse my brevity, but I was so pleased with the article in question that I had to sit down and express my sentiments."

Lillian Lewis: "Although I have always been treated with courtesy by the agents of this city, it is my opinion that the Actors' Fund Bureau is going to be the better vehicle for arrangements between managers and the profession. By it the actors will save the fee that goes to the middleman, who has, as you know, his favorites, while the system gives rise to many wrongs. I don't know, though, that the crusade will be a very great success, although personally my not having anything to do with agents has not at all affected my prospects for next season, for I have had several very good offers. When I came from the West three years ago I secured an engagement from Mr. Stetson without any aid from agents whatever. I had a letter to the Madison Square Theatre people from newspaper friends, and through Frank Sargent I made the acquaintance of C. R. Gardiner, who was at that time looking about for a star to make. He wanted, I believe, a lady with dash, good looks and education to play the part of Laurent in Only a Farmer's Daughter. He offered me the part that year, but I refused it. The next year Dan Frohman made me an offer to be a general understudy at the Madison Square for a certain salary. On the advice of several agents I let the matter go by default, and concluded to go with Mr. Gardiner. I decided that with that company I would have a good part and make a good reputation on the road, as all those ladies who had gone out with it before had done. I played with Mr. Gardiner for a season of forty-two weeks just closed, and in consequence have had several good offers for next season. I had my address at one agency in this city, but what was my surprise, on meeting a professional friend on the street soon after my arrival in the city, to hear him ask me where I lived. 'Why, at the same place I have these three years past,' I answered. 'Oh, that can't be,' he replied, 'for I asked at the agency the other day, and they said they didn't know your address.' That's an instance of how things are done. Now, what do the agencies supply? Nothing on earth but a registry book. But what a tremendous power it gives There is an institution where an expense of two or three dollars gives men a power with hundreds. Actors are like a flock of sheep, ready to run helter-pelter at the merest hint from the bell-wether. They have grown to look upon the dramatic agency as the only means of redemption."

A well-known actor, who has been a member at various times of the Union Square company, Dion Boucicault's, Wallack's and other reputable organizations, has very strong opinions upon the agency business. "I do not say that agents are swindlers or in any way disreputable," said he, "but they are useless and are a nuisance. Is there a single agent in New York who, when you enter an office, does not act as if he thought he was doing you a favor to wait upon you? I have never had a single engagement through an agency, and my experience has extended over nearly fifteen years. Since May I have called at offices every day, and each summer heretofore, and have never even received an offer. The very best engagements are made direct with managers, and it is only when an engagement has been made that they trouble an agent, who draws up the contract, and for this clerical work is paid a large sum of money by the actor. They make their money by securing the addresses of actors and managers, and by keeping the two classes separate until it suits them they effect what could have been done easily by the parties themselves. Twenty-five dollars, say, may be paid as commission for a single engagement; well, is it not too much to pay a man for keeping an address-book? A stock-broker, lawyer or physician spends years in acquiring a knowledge of his profession, and needs some capital and a license to practice; but a man may start an agency with pen and ink and an address-book."

An actor who played in Helene Dauvray's company thus expressed himself: "I think the idea of the Actors' Fund to take the place of the dramatic agencies by establishing a sort of a registry, a very good one. As you know, I have not been such a long while in this country, but it proved to be long enough to show me a very unfair practice in vogue at those places. When Helene Dauvray was getting ready for her production of Mona, I conceived the idea of applying to John Rickaby, whom I knew quite well, for an engagement. I learned that he was in a certain agency and went there. After a long talk with Mr. Rickaby in the rooms, during which I was engaged, all our business was transacted even to the amount of salary to be paid me, without the intervention of any third party, I left. You can imagine my surprise then when I was charged by the agency a five per cent. commission for the securing of my contract by them. All of the other members of the company had been engaged through them, but if I had not happened into the rooms and seen Mr. Rickaby, I am almost certain I never would have got the engagement. It may be that those people act on the supposition that all business transacted in their office comes through them; but I don't see on what grounds they base it."

This story in an actress' experience was related to a MIRROR reporter: The lady was looking for jobbing, and was engaged through an agency for ten weeks, with the usual five per cent. consideration. The company went to pieces, as is so often the case with "snaps." All the lady had received was twenty dollars, which went for board. She was compelled to send for money to get home. When she arrived in the city the agent sent her a bill for one dollar—five per cent. on the twenty dollars! This modest bill was paid to the modest agent, and he added it to the $5,000 he makes every year by close business calculations.

Said Frank Sanger: "The reason I do all my business with actors myself is because I have been an actor all my life and have personal acquaintance with most every actor in the country. Now, supposing you were an actor whom I had known for the past twelve years; what nonsense it would be, if I intended to engage you, to go to a dramatic agency and make you pay a fee for the engagement! The idea of the Actors' Fund to have a registry in their rooms is a very good one, indeed, and I hope it will succeed, although personally I have no feeling whatever against the agencies."

Manager J. M. Hill: "My only reason for not having anything at all to do with theatrical agencies is not because I have any fault to find with those institutions, but because I can do my business better, and with more satisfaction to myself, otherwise. When I deal direct with people I find that I can make better arrangements. There is no doubt whatever that the agencies are very useful to a travelling manager occasionally, saving him much bother and trouble; but if the Actors' Fund establish a registry in their rooms and have a competent person to attend to it, I do not see why the same end would not be accomplished. There might not be as much incentive to prompt action as is contained in the fee that the agent looks forward to, but there might be more satisfaction on both sides."

Henry Bergman: "There is not much that is good in connection with the agencies, and that is only as it has to do with the manager. For instance: When the manager is out of town, say somewhere in Texas or South Carolina, it is very convenient, providing an important member of his company gets sick or refractory, to be able to send to the metropolis and have his place filled in a day or two. The managers are the bosses and the actors have to dance to their music. I won't say that the agencies are conducted as they ought to be, but I will say that I believe they have more work than they can attend to. They have perhaps 3,000 or 4,000 names on their books, and about 500 places to fill up. There will naturally be complaints as long as this state of affairs continues."

The treasurer of a leading out-of-town theatre, referring to the agencies, said: "I look upon dramatic agents as a 'necessary nuisance.' I have known a case where a manager had his company all filled with the exception of one man, and not being able to obtain one otherwise, he went to a dramatic agency. When the contract had been signed every member of the company received a bill from the agent for a commission, although but one had been engaged through his instrumentality. The manager was indifferent, as it did not affect his pocket, and as the agent treatened to black-list those who did not pay, they were forced to do so."

A manager, who did not care to have his name mentioned—and for obvious reasons many managers, as well as actors, do not—discussed the agencies in rather vigorous language. "Why," said he, "some years ago the agents were more modest than they are now. In those days an actor securing an engagement was charged one-third of his third week's engagement. To-day he is charged five per cent. for a certain term. If it is a jobbing engagement, the five per cent. on his salary is wrung from him, even if it is for ten weeks. Members of the ballet are often charged five per cent. on their meagre salaries for the whole season, longer or shorter! It is a crying shame. But what are they to do? It would be difficult to get them to say anything against the agents; for an humble actor or a member of the ballet might call at the agency five times a day and be received smilingly, and yet never know that he or she was—black-listed!"

Manager Callahan, of the Lizzie Evans company, said: "If the managers had to pay commissions to agents, there would be no agencies. Most managers will not take the trouble to find people, and not caring how much it may cost a poor actor or actress, they merely ask an agent for people. The agent supplies him with names, and the manager selects. The middleman is so anxious to get his commission that he cares not who is engaged. When on the road, of course, a manager must use an agency if he wants any artist, and in that case he is some use. Some time ago I met an agent on the road, and in conversation heard him speak of a certain comedian and wife. Later on I wanted a man and wrote the party spoken of to come on and join my company, bringing his wife with him. He did so, and the agent hearing of it afterward, charged him twenty-five dollars."

On being asked regarding the new department which the Actors' Fund is about establishing, Samuel Colville said:

"The work of instituting a Bureau of Registration, which will furnish a classification of actors and actresses of the United States, in accordance with their line of business, is now in the hands of the Executive Committee, and is being rapidly pushed forward to completion. It is the intention to make this list available to managers without charge on their part or on that of the actors. We are now soliciting the actors, in fact, to forward to us their names and addresses, as well as biographical sketches of their careers on the stage, setting forth the date of their first appearance on the boards, their progress in the profession, and the names of the different managers they have played with. It this way managers will come into personal contact and make their arrangements with actors without all this agency business.

"When completed the Registry will be one of the most valuable compilations imaginable. Its benefits will not be confined either to actors or managers connected with the Fund, but all are invited to make use of it. All of the work of getting the Registry ready—and there is more labor in it than you would imagine—is being done gratuitously by the committee; but by next season we hope to make the Bureau self-supporting by the payment of a small fee. The actors now pay a percentage to agents for their engagements; but why shouldn't this money go to the Fund? That's where it belongs by rights. There's a vast deal to be done in connection with this Fund."

Roland G. I. Barnett wants a full company to play in comic opera at his Crystal Palace Opera House, Montreal. Repertoire: Prince Methusalem, Beggar Student, Princess of Trebizonde, etc. The house has been thoroughly renovated and redecorated, and the stage is in fine condition. House seats 2,500. The company is wanted for the latter part of this month.

A comedy called Kissing the King, from the pen of Charles Gayler, was produced at Wallack's Theatre twenty years ago. It was from the same source as that from which Nanon was taken. Mary Gannon, J. H. Wallack, W. R. Floyd, Fanny Morant and Rufus Blake were in the cast. The author only discovered this fact upon attending the production of Nanon in opera recently. He is not agitated over the matter.

THE CASINO.
Broadway and 39th street.
Rudolph Aronson, - - - - - Manager.
50 CENTS ADMISSION 50 CENTS.
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $20,
Every Evening at 8. Saturday Matinee at 2.

Grand production in English of the reigning European opera comique sensation,

NANON,

THE HOSTESS OF "THE GOLDEN LAMB."
Opera Comique in three acts. Libretto, F. Zell. Music, R. Genee. Translation by Sydney Rosenfeld.
Produced under the direction of Mr.
HEINRICH CONRIED.
Roof Garden Promenade Concert after the opera.

MADISON SQUARE THEATRE.
MR. A. M. PALMER, - - Sole Manager.

EVENING AT 8:30. SATURDAY MATINEE AT 2.

SUMMER SEASON

JOHN T. RAYMOND

in

FOR CONGRESS.

BIJOU OPERA HOUSE, Broadway near 30th st.
Messrs. Miles & Barton, Lessees and Managers.

Evenings at 8. Matinee Saturday at 2.

Continued success of
RICE'S BIG BURLESQUE COMPANY
and Mr.
HENRY E. DIXEY,
Supported by a cluster of artists, in a grand production of the new and original Spectacular Burlesque by William Gill, entitled
ADONIS.
Grand Chorus and Orchestra.
Prices, $1.50, $1 and 50 cents.

WALLACK'S THEATRE.
Broadway and 30th St.
Sole Proprietor and Manager, LESTER WALLACK.
Regular operatic season by the
McCAULL OPERA COMIQUE COMPANY.
John A. McCaull.....Proprietor and Manager

THE BLACK HUSSAR,

by Carl Millocker.

EVERY EVENING AT 8:30, SAT. MATINEE AT 2.

KOSTER & BIAL'S, 23D ST. AND 6TH AV.
Admission 25c.

Every Afternoon and every Evening.

Elaborate production of LeClair's Burlesque,
LA BELLE HELENE.

Herbert Brothers, Gymnasts; Harry LeClair, Protean Comique, Ella Wesner, the Captain; Lottie Elliott, Endurance Dancer.

CIRCLEVILLE, OHIO.
COLOSSEUM.
Population, 8,000; seats 800. New; piano; ground floor. Only theatre or rink in city. T. BLACKSTONE.

ONEIDA, N. Y.
DEVEREAUX OPERA HOUSE.
Entirely refitted. Seating capacity, 1,000. Will play first-class combinations only on shares. Population, 6000.
Address DEVEREUX & CASE, Managers.

UTICA, N. Y.
Headquarters for the Dramatic and Musical Profession. GEORGE W. GAMMEL. Established 1860.
19 Liberty Street, Utica, N. Y.
Imported and Domestic Wines, Liquors and Cigars.
GERMAN RESTAURANT.
Genesee Brewing Co.'s Celebrated Rochester Bohemian Lager a specialty. The most popular pleasure resort in the city, within one minute's walk from Opera House.
P. S. NEW YORK MIRROR always on file.

ST. JOSEPH, MO.
TOOTLE'S OPERA HOUSE.

Capacity, 1,600. New scenery, new decorations. Population, 50,000. Central point of the Missouri Valley Circuit.
All applications for dates must be made direct, and

FIRST-CLASS ATTRACTIONS BOOKED ONLY.

The house this year is managed independent of all combinations or circuits. Good attractions sure to draw good houses. No contracts valid unless signed by
FRED. F. SCHRADER, Manager.

PEOPLE'S THEATRE
NEW YORK.

The Second Edition of HARRY MINER'S AMERICAN DRAMATIC DIRECTORY will shortly go to press. All members of the profession are requested to send in their names, business and permanent addresses for free insertion into the Directory.
HARRY MINER.

WHITNEY'S
THEATRICAL CIRCUIT.
Whitney's Grand Opera House, Detroit, Mich.
Detroit Opera House, Detroit, Mich.
Wheeler's Opera House, Toledo, Ohio.
Hibbard's Opera House, Jackson, Mich.
Grand Opera House, Hamilton, Ont.
Hamblin's Opera House, Battle Creek, Mich.
Whitney's Music Rooms, Detroit, Mich.
C. J. WHITNEY, Sole Proprietor and Manager.
For time and terms apply to
H. S. TAYLOR, 23 East 14th street.

WANTED.
GOOD ARTISTE TO COMPLETE COMPANY.
Address KATHERINE ROGERS.
230 East 79th street, N. Y. City.

Advertisement from Topeka Capital.
NOTICE.—To all persons whom it may concern. Will take notice that we, the undersigned owners of lots 193, 195 and 197, on Jackson street, in the City of Topeka, Shawnee County, Kansas, with the Grand Opera House situated thereon, that we have not in any way or manner appointed L. M. Crawford manager of the Opera House, nor authorized him to make any contract in the name of or on behalf of the undersigned of the Grand Opera House We further give notice that O. P. Updegraff is no longer Assistant Manager or the Grand Opera House, and that we will no longer be liable or responsible for any contracts made on account of said Opera House or the undersigned by either of the said L. M. Crawford or O. P. Updegraff from and after this date.
Signed this 15th day of June, 1885.
C. F. KENDALL. G. W. HERRON,
D. D. KNOX, W. W. GAVITT.
As above indicates, the Grand Opera House at Topeka has no local manager at present. All applications for dates should be addressed to the undersigned, care of H. S. Taylor's office, 23 East Fourteenth street, N. Y.
Yours truly,
CORYDON F. CRAIG, Bus. Mang'r,
Topeka Grand Opera House.

ROSE COGHLAN.
1885 - SEASON - 1886
SUPPORTED BY HER OWN COMPANY IN
OUR JOAN.
Under her own management.
A Romantic Four-act Comedy Drama, by HERMAN MERIVALE, Esq., author of Forget-Me-Not.
OTHER PLAYS IN PREPARATION BY WELL-KNOWN AUTHORS.
A FEW VACANT DATES—COMPANY ENGAGED
All communications to
ROSE COGHLAN,
Saratoga Flats, cor. Broadway and 52d St., New York.

GEORGIA CAYVAN.

Address 155 West 46th Street Street, New York.

WALTER REYNOLDS.
Until August 12th, 15 Elsden Road, Bruce Grove, Tottenham, London, England.

Maggie Arlington.
LEADING BUSINESS.
Address this office.

Ed. H. Van Veghten.
CHARACTERS. Disengaged for Season 1885-86.
Address MIRROR.

Nellie Irving
AND
Melbourne McDowell.
Re-engaged with FANNY DAVENPORT, Season 1885-86. Address Stanfield Cottage, Oxford, Talbot Co., Md.

George W. Sammis.
MANAGER OR BUSINESS MANAGER. Season 1884-85, Madison Square Theatre.
Address MIRROR.

Frederick Mann.
JUVENILE LEADS.
With GEORGE C. MILN, Season 1885-86.

Edgar Smith.
DRAMATIC AUTHOR,
"Editha's Burglar," "Combustion."
Care NEW YORK MIRROR.

E. S. Peissert.
Juvenile, Eccentric Characters, First Old Men.
DISENGAGED. Address, Bethlehem, Pa.

Emelie Edwards.
With PARLOR MATCH CO. CONTRALTO.

James L. Edwards.
With CLARA MORRIS. SOUTHERN TOUR
Season 1884-85.

Miss Sadie Bigelow.
As COUNTESS ZICKA and AMERICAN GIRL in Moths. Wallack's Theatre Company. En Route.

Griffith Morgan.
SCENIC ARTIST.
Studios and permanent address, 387 Franklin avenue, Brooklyn, N. Y.

Charles D. Herman.
McDonough and Campbell's Siberia. Season 1885-86.
Address MIRROR.

John S. Lindsay.
LEADING ROLES. AT LIBERTY.
Season 1885-86. Address this office.

Virginia Evans.
CONTRALTO.
Address N. Y. MIRROR

De Wolf Hopper.
With
JOHN A. McCAULL.

Eva Byron.
JUVENILES OR SINGING SOUBRETTES.
Voice—Soprano. DISENGAGED.
Address Agents, Actors' Fund Rooms, or 330 8th Ave.

Madame Neuville.
FIRST OLD WOMAN AND HEAVIES.
Grand Opera House, Columbus, O. At liberty after August 15. Address as above.

W. H. GIFFORD
LATE OF
FESTIVAL ASSOCIATION,
CHICAGO.
Now constructing Josh Hart's new Theatre, 125th Street and 3d Avenue.
[COPY.]
CHICAGO, April 21, 1885.
W. H. GIFFORD, of the City of New York, has been Master Carpenter in charge of the stage during the GREAT CHICAGO OPERA FESTIVAL of 1885, and for a month previous therto.
His services have been entirely satisfactory, and the Association believes there are but few, if any, men that could have handled his department of the great affair with the ability he has shown throughout.
FERD. W. PECK,
President C. O. F. A.

COPYING.
MRS. RICHARDSON.
THEATRICAL COPYIST AND TYPE-WRITER
24 WEST 9TH STREET, N. Y.

MRS. CHAS. POOLE.
Late of Daly's and Union Square Theatres. Specially engaged for Favette, Union Square Theatre.
Address 40 E. Tenth St., or Agents.

FAY TEMPLETON.
PRIMA DONNA CONTRALTO
Greatest success in Comic Opera.

JANAUSCHEK.
IN HER PRONOUNCED SUCCESS,
MY LIFE.
A SUPERB COMPANY
CARRYING ITS OWN
Magnificent Scenery.
UNDER THE MANAGEMENT OF
H. J. SARGENT.

Reginald G. Martin.
Address American and Colonial Exchange.

Charles A. Haswin.
LEADING.
Summer residence: "The Hollies," Holly Beach, N. J.

Louise Forster.
LEADING LADY.
Address J. J. SPIES, 866 Broadway.

Will J. Dutty.
BUSINESS MANAGER. THE LORELLAS.
Season 1885-86.
Address MIRROR.

Marie Bockell.
PRIMA DONNA.

Samuel Reed.
COMEDIAN.
AT LIBERTY NEXT SEASON.
13 Heard Street, Chelsea, Mass.

Charles J. Bell.
Engaged by Colonel Sinn for season 1885-86.
Walter Burnaby in Alone in London.

Olga Brandon.
MADISON SQUARE THEATRE.
Season 1884-85. Address MIRROR.

Wil. Lackaye.
JUVENILES. DISENGAGED.
Address MIRROR.

Bertha Welby.
Address NEW YORK MIRROR.

Frank C. Cooper.
ACTING MANAGER.
George C. Miln Dramatic Company.

Byron Douglas.
With the PAVEMENTS OF PARIS, Season 1884-85.
Address NEW YORK MIRROR.

H. Leone.
EUSTIS BURLESQUE COMPANY.
Address 231 E. 79th Street, or MIRROR Office.

Russell Bassett.
COMEDIAN. AT LIBERTY.
Address 22 West 9th Street, or MIRROR.

Joe Armand.
TENOR. AT LIBERTY.
Season 1885-86. Address Bound Brook, N. J., Box 148.

Jenny Christie.
Re-engaged expressly to play LUCINDA SNIGGINS in J. K. Polk's Comedy company of MIXED PICKLES, Season 1885-86-87.

C. W. Dungan.
BARITONE. McCAULL OPERA COMPANY.
Season 1884-5-6. Address MIRROR.

Elvie Seabrooke.
AT LIBERTY,

Thomas Q. Seabrooke.
112 E. 32d Street.

1885 - - SEASON - - 1886
Miss Jennie Yeamans.
Starring in
LESTER AND WILLIAMS PARLOR MATCH CO.
Under the management of
C. M. LESTER.
Address C. M. LESTER, 43 East 10th Street.

Fanny Reeves.

Eugene A. McDowell.
154 W. 25th Street.

1885. SEASON 1886.
Pauline Markham.
TO THE FRONT. TWO NEW PIECES.
DOLLY'S LUCK.
An American Musical Comedy, in which Miss Markham will introduce several new and original songs.
Managers of first-class theatres, having open time, apply to T. H. WINNETT,
Care J. J. Spies, 866 Broadway, New York.

S. G. Ely.
Heavies and Juveniles. At liberty for season 1885-86.
Address 2919 Reese Street, Philadelphia, Pa.

Miss Kate M. Forsyth.
LEADING BUSINESS.
Address MIRROR.

Jennie Weathersby.
Europe until September.
AT LIBERTY SEASON 1885-86. JOBBING.
Address care Mrs. Nat. Goodwin, Bohemia Villa, Ocean Spray, Winthrop, Mass.

Gaspard Maeder.
SCENIC ARTIST.
Permanent address, 323 East 82d street, N. Y.

Miss Martinot.
"NANON."
CASINO.

Joseph Haworth.
Permanent address N. Y. MIRROR.

John Howson SEASON 1885-6.
AND
Emma Howson
WITH THEIR ORIGINAL
MUSICAL COMEDY
IN THREE ACTS.
By ROBT. G. MORRIS.
Time rapidly filling.
R. E. STEVENS, Agent,
1193 Broadway.

Edward L. Bloom
IS OPEN FOR ENGAGEMENT
as
Manager, Business Manager, or Agent,
With a first-class reputable company only. No others need apply.
Address, until July 15, 338 Court Street, Cincinnati, Ohio. After that Bijou Opera House, New York.
I am prepared to fill time for any good companies in the best cities.

Carrie Daniels.
COMIC OPERA, COMEDY AND BURLESQUE.
AT LIBERTY FOR SEASON 1885-86.
Address American Exchange, 449 Strand, London.

Blanche Seymour.
SOPRANO AND SOUBRETTE. Engaged with FRANK W. SANGER, SEASON 1885-86.
Address for Summer,
267 Carolina street, Buffalo, N. Y.

Mrs. Augusta Foster.
HEAVY LEADING BUSINESS.
SALVINI. Season 1885-86.
Engaged for Lady Macbeth, Empress in Gladiator, and Volumnia in Coriolanus.

1885. SEASON 1886.
Louise Balfe.
STARRING TOUR
Under the management of
J. H. HAVLIN and A. L. ERLINGER.
Address Havlin's Theatre, Cincinnati, Ohio.

Ullie Akerstrom.
FRANK CHARVAT - - - MANAGER.
Time all filled till March, 1886.
Permanent address,
201 Centre Street, New York.

Mr. Cyril Searle.
LEADING BUSINESS.
AT LIBERTY FOR SEASON OF 1885-86.
Address Waverley House, Victoria Square, Montreal.

Miss Nina Lansing.
LEADING BUSINESS.
Address Agents, or care N. Y. MIRROR.

Charles B. Hanford.
Season 1885-6 specially engaged for
ÆGEON, in THE COMEDY OF ERRORS,
with
ROBSON AND CRANE.

JOSEPH MURPHY.
TIME FILLED. SEASON 1885-86.
W. G. DAVIS, Manager.

JNO. S. MURPHY.
KERRY GOW, SHAUN RHUE and HELP.
Our own scenery and competent cast. Managers desiring attraction, address
JAS. F. JOYCE, Manager,
Care R. E. STEVENS, 1193 Broadway.

Willard Brigham.
LEADING HEAVIES.
Summer Stock Company, Grand Opera House, Columbus, Ohio.
AT LIBERTY AFTER AUGUST 15.
Address SIMMONDS & BROWN.

Amelia Summerville,
Who created the part of Rosetta, the Mountain Maid, in ADONIS,
RESTING FOR THE SUMMER. DISENGAGED FOR SEASON 1885-86.
Address all communications care of
SIMMONDS & BROWN, Sole Agents.

E. T. Webber.
LIGHT COMEDIAN. DISENGAGED.
Season 1885-86. Address MIRROR or Agents.

Edwin Booth
Letters may be addressed care NEW YORK MIRROR.

Mary Anderson
ON TOUR IN ENGLAND.

Margaret Mather
J. M. HILL, Manager
Permanent address,
Clark and Madison Streets, Chicago, Ill.

W. A. Whitecar.
Leading Business with Almee.
SEASON 1884-85.

Mr. Dan'l Sully.
DADDY NOLAN
in
THE CORNER GROCERY.
Address,
W. O. WHEELER,
Business Manager.

Effie Ellsler.
RESTING.

Harriet Webb.
THE DISTINGUISHED READER
and teacher of advanced elocution and thorough stage instruction. Voice culture a specialty. Professionals or amateurs coached. Plays read and criticised.
"The Chelsea," 222 West 23d Street.
Between 7th and 8th avenues.

Mark Smith.
AS THE BLACK HUSSAR.
WALLACK'S THEATRE.

Edna Carey.
LEADING LADY. SHADOWS OF A GREAT CITY

Miss Alice Vincent.
Casino, New York.

Lillian Lewis.
AT LIBERTY AFTER JUNE 1.
Address MIRROR, or 121, Waverly Place, N. Y.

G. Herbert Leonard.
Having concluded engagement supporting Mr. LESTER WALLACK, as JULIAN BEAUCLERC in DIPLOMACY, and VICTOR DE RIEL in IMPULSE.
AT LIBERTY FOR SEASON 1885-86.
SIMMONDS & BROWN, Agents.

Miss Beatrice Lieb.
RUTH BULLION
IN
A HOOP OF GOLD.
Seasons 1884-85-85-86.

Viola Allen.
LEADING LADY WITH SALVINI, Season 1885-86.

Leslie Allen.
Address SIMMONDS AND BROWN.

Notice to Managers and Actors
Managers and actors are hereby respectfully notified that
FANNY DAVENPORT,
by duly executed papers produced by the Messrs. Coudert Bros. at their branch offices in PARIS, has obtained the exclusive privileges in SARDOU'S Drama of FEDORA, for the United States and Canada, and that in the event of any attempt making to produce pirated or simulated versions of FEDORA, that firm will be called upon by all legal measures and at any expense to protect MISS DAVENPORT'S exclusive ownership of the stage rights in FEDORA.
All communications to
EDWIN H. PRICE, Custom

TONY PASTOR'S FOURTEENTH STREET THEATRE. JULY 13, ONE WEEK ONLY.

NEW MUSICAL FARCE-COMEDY.

FUNNY VALENTINES.

By J. H. FARRELL, Author of The Dude, A Friendly Tip, Etc., Etc.

STANDARD THEATRE, ST. LOUIS, MO.

PROPRIETORS.....JAS. HANNERTY, JAS. J. BUTLER.
W. H. SMITH.....SOLE MANAGER.

The Largest, Handsomest, Best Appointed and Favorite Combination Theatre in St. Louis. Capacity, 3,000.

Six Successful Weeks of THOMPSON'S OPERA COMPANY, in Iolanthe, Patience, Pinafore, Billee Taylor, Mascotte and Manette. Patronized by the Elite and Wealth of St. Louis to Crowded Houses.

During the Summer this popular theatre will be renovated, newly carpeted, decorated, introducing INCANDESCENT LIGHT and STEAM HEAT. No expense will be spared to keep this house as it has always been.

THE FAVORITE FAMILY RESORT OF THE CITY.

Regular popular prices will prevail, viz.: 25c., 50c., 75c. and $1. The third and fourth regular season will commence September 6. First-class Dramatic Combinations, Spectacular Dramas and Opera Companies desiring time will please address W. H. SMITH, Sinclair House, cor. Eighth street and Broadway, N. Y. City.

COMSTOCK'S OPERA HOUSE, COLUMBUS, OHIO.

MILLERS & OKEY - - - - - - - - SOLE LESSEES AND MANAGERS.

GRAND OPERA HOUSE, COLUMBUS, OHIO.

MILLERS & OKEY - - - - - - - - SOLE LESSEES AND MANAGERS.

All combinations having time booked at Comstock's Opera House will please communicate with us immediately. First-class companies desiring time at either house address MILLERS & OKEY.

Providence Opera House.

PROVIDENCE, R. I.

1885——SEASON——1886

Refitted and Newly Decorated.

PUT IN FIRST-CLASS ORDER.

UNDER NEW MANAGEMENT.

ROBERT MORROW,

Lessee and Manager.

LIBERAL TERMS TO FIRST-CLASS STARS AND COMBINATIONS.

All business communications should be directed to ROBERT MORROW, Providence, R. I.

All applications for dates should be addressed to N. D. ROBERTS, 174 Prince Street, Brooklyn, N. Y.

CHICAGO Museum and Theatre

The only Theatre West of New York playing

FIRST-CLASS ATTRACTIONS AT

Popular Prices----25c., 35c., 50c.

ENTIRELY NEW AUDITORIUM.

Seating capacity, 2,500. Stage, 38x40 feet.

Season of 1885-86 commences on or about SEPTEMBER 7. A FEW OPEN DATES for FIRST-CLASS ATTRACTIONS. Address C. H. GOODWIN, Manager, Chicago, Ill.

Will be at office of J. J. Spies, 866 Broadway, N. Y., week of July 20.

CRYSTAL PALACE OPERA HOUSE.

MONTREAL, CANADA.

ROLAND G. I. BARNETT,

Sole Proprietor and Manager.

The only Summer Theatre in Canada. Just thoroughly redecorated and renovated at great expense. Conservatories of exotics, etc.

SEATING CAPACITY, 3,000.

Scenery, properties and all stage accessories new and perfect.

Companies desiring dates apply for terms and full particulars as above.

BIDWELL'S New Orleans Theatres.

ST. CHARLES THEATRE,
GRAND OPERA HOUSE,
ACADEMY OF MUSIC.

The only regular standard theatres in the city. Playing only first-class attractions.

D. BIDWELL, Proprietor and Manager.

For time apply to R. E. STEVENS, 2193 Broadway, New York City.

WACO, TEXAS. Garland Opera House

J. P. GARLAND,

Proprietor and Manager.

The old reliable Waco Manager is still in the "ring" for the season of 1885-86, with the newest and handsomest Opera House in Texas. Managers of attractions desiring dates in Waco will find it to their interest to address the undersigned, or J. J. SPIES, 12 Union Square, New York.

J. P GARLAND, Waco, Texas.

BUTLER OPERA HOUSE,

BUTLER, PA.

NEW HOUSE.

SEATING CAPACITY, 700.

POPULATION, 7,000.

Open dates to first-class companies. Sharing terms only.

I. J. McCANDLESS, Manager.

PLUMB OPERA HOUSE.

STREATOR, ILL.

NEW MANAGEMENT. NEW POLICY.

No panic prices. One first-class attraction per week only. Finest provincial house in Illinois. Seating capacity 1,100; folding chairs, steam heating and every modern convenience. Liveliest city of 12,000 inhabitants in the West. Ample railroad and hotel facilities. For information or dates address

WILLIAMS & CROSWELL, Managers.

CRYSTAL PALACE OPERA HOUSE.

MONTREAL, CANADA.

ROLAND G. I. BARNETT,

Sole Proprietor and Manager.

WANTED.

Entire company to play Comic Opera: Prince Methusalem, Beggar Student, Princess of Trebizonde, etc., to commence on or about JULY 27.

Apply Room 3, 1251 Broadway.

Principals from 11 to 1. Chorus 2 to 4.

OWENS' Academy of Music.

CHARLESTON, S. C.

JOHN E. OWENS, - - Proprietor and Manager
WILL T. KEOGH, - - - Assistant Manager

Business letters having reference to the season of 1885 and 1886 should be addressed to JOHN E. OWENS, Proprietor and Manager, P. O. Box, 64, Towson, Md.

SHERMAN OPERA HOUSE

NEWARK, N. Y.

A very pretty new theatre furnished with 650 folding opera chairs, and equipped in first-class manner throughout. Stage 28x60.

Population of town and vicinity about 6,000.

For open dates address W. H. & S. F. SHERMAN, Managers, 58 Board of Trade, Buffalo, N. Y.

HARRIS MUSEUM.

On and after June 1 I will be prepared to book

FIRST-CLASS ATTRACTIONS ONLY

On certainty or percentage at my theatres in Cincinnati, Louisville, Pittsburg and Baltimore. FIRST-CLASS ATTRACTIONS can get from four to eight weeks. For terms etc., address (no agents employed) P. HARRIS, Proprietor,

Or, E. M. GOTTHOLD, Manager Robinson's Opera House, Cincinnati, Ohio.

SAN ANTONIO, TEXAS.

TO MANAGERS—The TURNER OPERA HOUSE will be greatly improved for the coming season. Auditorium on the ground floor. Six large dressing-rooms. Only house in the city. Seating capacity 1000. J. J. SPIES, 866 Broadway, is my authorized agent.

All contracts must be signed by me.

ERNEST RISCHE, Manager.

SPECIAL NOTICE.

Comstock's Opera House.

Having leased the above house for the season of 1885-86 to Messrs. MILLERS AND OKEY, all engagements made with me for that season

ARE HEREBY CANCELLED.

Parties wishing to renew their dates or make new ones at this house must apply to MILLERS AND OKEY, Lessees and Managers of Comstock's Opera House and Grand Opera House, Columbus, Ohio.

F. A. COMSTOCK.

ACADEMY OF MUSIC.

CUMBERLAND, MD.

Now booking for season 1885-86.

HARRY W. WILLIAMSON, Manager.

STAR THEATRE, NEW YORK.

OPEN TIME.

November 23, November 28 (Thanksgiving week), and week of November 30 and December 5.

Will rent or share. Apply by letter only to G. AMBERG, Thalia Theatre, N. Y.

WARNING.

By right of purchase the musical comedietta,

FUN IN A BOARDING-SCHOOL,

is now the sole and exclusive property of MRS. JENNIE KIMBALL and CORINNE.

Managers throughout the United States and Canada are notified that all rights in and to the BOARDING-SCHOOL or any simulation thereof have been vested in MRS. KIMBALL and CORINNE by Miss Minnie Palmer and Mrs. Kate Palmer Stearns, and we the undersigned are authorized and empowered by all parties to this purchase to thoroughly protect MRS. KIMBALL and CORINNE in their proprietary rights to this play. The performance of the play or an imitation by any person other than its sole owners will be restrained by injunction. HOWE & HUMMEL, Counselors-at-Law, 87 and 89 Centre Street, New York.

NOTICE.

The undersigned would like to engage with some first-class travelling company (concert company preferred), as a violin soloist. Having played with such well-known men as Hans Baladka, Louis Falk and Carl Wolfsohn, of Chicago, he feels confident of his ability to please any audience. For further particulars apply to Prof. JULIUS HUNNEMANN, P. O. Box 216, Sheboygan, Wis.

WANTED.

A lady or gentleman with dramatic talent to invest five hundred dollars as partner in a first-class comedy company. Address, "B," Actors' Fund, 12 Union Square.

CALL.

BARTLEY'S CAMPBELL'S "CLIO" CO.

The ladies and gentlemen engaged for the above company, season of 1885-86, will please assemble for rehearsal at

NIBLO'S GARDEN.

Premieres, Secondas, Coryphees, Monday, July 27, 10 A. M.

Dramatic company, Wednesday, July 29, 10 A. M.

HARRY KENNEDY, Manager.

SOUTHWESTERN OPERA HOUSE CIRCUIT.

Composed of the following good show towns, all having fine opera houses,

Solicits Bookings for 1885-86

from all

FIRST-CLASS TROUPES, COMBINATIONS, LECTURERS and MINSTRELS.

The cities composing this circuit average twenty-five miles apart, with very best railroad facilities.

For dates apply to the following managers:

City.	Population.	Seating Capacity.	Managers.
CHERRYVALE, Kas.	7,000	900	James M. Powell.
OTTAWA, Kas.....	6,000	900	A. W. Barker.
CLINTON, Mo.....	5,000	600	Brannum Bros.
NEVADA, Mo.....	5,000	1,000	Harry C. Moore.
BUTLER, Mo.....	5,000	800	Don Kinney.
LAMAR, Mo.....	3,500	800	Brown and Avery.
JOPLIN, Mo.....	10,000	600	H. H. Haven.
LEBANON, Mo.....	3,000	800	Samuel Farrar.
FORT SCOTT, Kas.	10,000	800	W. P. Patterson.
COLUMBUS, Kas...	3,500	700	J. F. Seeley & Co.
PARSONS, Kas.....	8,000	800	Lot I. Baird.

W. P. PATTERSON, Fort Scott, Kas., President.
DON KINNEY, Butler, Mo., Secretary.

ALL RIGHT!!

THE GREATEST FIFTH AVENUE THEATRE SUCCESS.

Over the Garden Wall

MR. AND MRS.

GEO. S. KNIGHT

AND THEIR

EXCELLENT COMEDY CO.

Apply immediately to FRANK W. PAUL, Manager, 156 Fourth Avenue, care of Jerome Eddy.

SEASON 1885-86.

Tour of America, Commencing Monday, November 2, 1885.

Comyns Carr's dramatization of Hugh Conway's (best work)

DARK DAYS.

COMPANY, SCENERY, ETC., FROM HAYMARKET THEATRE, LONDON.

Under the management of HARRY J. LOVEDAY, of Lyceum Theatre, London, and JAMES H. PALSER, late Business Manager for Henry Irving's American Tour. For time and terms address

JAMES H. PALSER, 112 W. 11th Street, City

1885. SEASON 1886.

Miss Kate Partington.

The most famous and natural TOPSY in the world, with the

S. DRAPER DOUBLE

UNCLE TOM'S CABIN CO.

Miss Partington's fourth season with the only recognized company producing Uncle Tom's Cabin.

Managers and dramatic people address S. DRAPER, 13 Slocum Avenue, Syracuse, N. Y.

SEASON OF 1885-86. THIRD YEAR.

Crossen's Banker's Daughter

COMBINATION.

This company has the sole and exclusive right for the entire United States and the Dominion of Canada, from the author, Bronson Howard, Esq., for the production of his most popular society comedy, the BANKER'S DAUGHTER. New scenery, properties, the original music and a cast of incomparable excellence. Managers desiring time will please address JAMES F. CROSSEN, Proprietor and Manager, 216 E. 9th St., New York.

AMUSEMENT HALL.

MILLEDGEVILLE, GA.

WALTER PAINE & Co., - Lessees and Managers.

Refitted and refurnished. Scenery, etc., complete. Seats 1,200 persons. City population, 5,000. Six Railroad trains daily. First-class hotel accommodations at low rates. Middle Georgia Agricultural College with over 400 students located here.

Dates can be secured for season of 1885-86 by applying to WALTER PAINE & CO.

TO THE PROFESSION.

Huntley House, Harbor Island.

MAMARONECK, WESTCHESTER CO., N. Y.

Twenty miles from the city.

Boating, Bathing and Fishing.

The house is pleasantly located in the harbor, half a mile from the railroad station and quarter of a mile from the mainland.

For particulars relative to board, etc., address J. T. HUNTLEY.

LINDEN PARK HOTEL

AND COTTAGES.

CORNWALL, N. Y.

The most healthful, picturesque Summer resort in America.

FRANK WILLIAMS, Prop'r.

HOTEL ABBOTTSFORD.

Cor. 38th street and 6th avenue.

VERY LIBERAL RATES.

MME. IVAN C. MICHELS.

Dramatic Artist and Teacher of Elocution. Shakespeare a specialty. Permanent address, 330 East 14th street

Professional ladies and gentlemen coached in the leading characters of tragedy and comedy

"I have resolved to lead a bachelor life no longer."

SEASON - - - - - - - - 1885-86.

THE POPULAR COMEDIAN,

JAMES O. BARROWS,

As the Professor in William Gillette's charming comedy,

"The Professor,"

WHICH RAN FOR SIX CONSECUTIVE MONTHS AT THE

MADISON SQUARE THEATRE, NEW YORK.

Miss BELLE JACKSON as DAISY BROWN

HER ORIGINAL CHARACTER AS PLAYED BY HER AT THE MADISON SQUARE THEATRE,

AND A COMPANY OF CAREFULLY SELECTED ARTISTS.

SAN FRANCISCO, July 1, 1885.

This is to certify that Mr. James O. Barrows has purchased from me the comedy entitled "The Professor," and all rights therein, subject to fulfillment of contract beginning with the season of 1885-86.

WILLIAM GILLETTE.

For time and terms address

COL. L. E. GRANGER, Manager,
32 Randall Street, Providence, Rhode Island.

1885 - - SEASON - - 1886

The Inimitable Comedian and Comedienne,

MR. and MRS.

TONY HART,

In a new and original Musical Comedy, by Wm. Gill, entitled

BUTTONS.

For time address E. J. PARKER, General Manager,
64 E. 14th Street, New York City.

MISS ANNIE LEWIS.

Under the Management of JAMES D. LEE.

The young, beautiful and accomplished protean actress, vocalist and danseuse, in the sensational drama in three acts, entitled

LITTLE TRUMP.

MISS LEWIS will appear in SIX CHARACTERS, introducing songs, dances and banjo solo. Supported by a carefully selected company of legitimate artists.

All communications addressed to

GEO. H. FITCHETT, General Manager,
408 Gold Street, Brooklyn, N. Y.

MAURICE PIKE, Comedian and Stage Manager.

700——CONSECUTIVE NIGHTS IN LONDON——700

THIRD SEASON IN AMERICA.

LENNOX'S

HOOP OF GOLD.

The above piece has been entirely rewritten by the author, MORTIMER MURDOCH, Esq., the comedy parts strengthened and the piece otherwise greatly improved, and will be put on the road the coming season with a car load of new and appropriate scenery, NEW PRINTING and a STRONG CAST, headed by

The talented young actress, Miss BEATRICE LIEB, and the popular comedian, Mr. ARTHUR MOULTON.

WILLIAM C. LENNOX, Manager.
Permanent address, 254 Whitney Place, Buffalo, N. Y.

CROWNING SUCCESS!

Opening of Season at the GRAND OPERA HOUSE, N. Y.

COMMENCING WEEK AUGUST 24.

JAMES M. HARDIE and SARA VON LEER

IN MORTIMER MURDOCH'S GREAT MELODRAMA,

A BRAVE WOMAN.

For time and terms address JAMES M. HARDIE, Manager, or H. S. TAYLOR, 23 East Fourteenth Street, Room 2, New York City.

ALBERT PATTERSON'S CIRCUIT.

MOORE'S OPERA HOUSE, Manhattan, Kas.
JUNCTION CITY OPERA HOUSE, Junction City, Kas.
BONEBRAKE'S OPERA HOUSE, Abeline, Kas.
SALINA OPERA HOUSE, Salina, Kas.

All on the Kansas Division of Union Pacific Railway, between Topeka and Denver. The towns are small—3,800 to 5,000 population—but they never fail to give good houses to first-class attractions.

NOW BOOKING FOR SEASON OF 1885-86.

For time, etc., apply to

ALBERT PATTERSON, Manager,
MANHATTAN, KANSAS.

Or, CORYDON F. CRAIG, care H. S. TAYLOR, 23 East 14th Street, New York.

1885. OWEN FAWCETT. 1886.

Augustin Daly's Great Comedy Success,

BIG BONANZA.

Address Detroit, Mich.

AGNES WALLACE-VILLA

And a company of comedians in George S. Knight's comedy success,

"OVER THE GARDEN WALL."

SAM. B. VILLA, Proprietor, Ridgewood, Bergen Co., N. J.